

November/December 2017
Volume 43, Number 3



A Publication of
National
Stereoscopic
Association, Inc.

3-D Imaging Past & Present

STEREO WORLD

3D-Con 2017
Part 2

Cyanotype Stereos
Rose Stereograph Co. RIP



'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Sidewalk Scenes

Mid-century street scenes are always fun, since, in addition to the main subject, they often include vehicles of the era in the background as well.

The first view was shared by Tom Prosser, and he reports that it was in a "plastaslide" mount with no notes or information present. Wow, that little boy is sure dressed up!

The second view is from a View-Master Personal reel that was apparently shot in Mexico or South America. I'm not sure what the boys are holding, but could they be running a shoe shine business? That's a nice view of the car just behind them.

And finally, some friends shown on the sidewalk outside a barber shop in a suburb of Milwaukee, Wisconsin. There's a great Kraft Foods delivery truck parked just behind them—I wish it was more visible! 📺



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

STEREO WORLD

A Publication of
National Stereoscopic Association, Inc.



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Please contact your regional Director
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review by John Dennis



Front Cover:

"Peterborough," by Samuel Buckle. When fused, the pair this image is from reveals a wonderful hyperstereo documenting an English village in the early days of both photography and stereo. The right and left images are rare separate prints made for Wheatstone's reflecting stereoscope as described in Denis Pellerin's 3D-Con Special Events presentation "Life of Wheatstone."

Back Cover:

BLC "Picotee Passion" from "Into Orchids" by James Comstock, from his Friday evening "Into Orchids" Special Events presentation at 3D-Con 2017.



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Annual membership dues
(six issues): \$38 U.S., \$55 international.
New members receive a plastic lorgnette viewer.
Member, International Stereoscopic Union

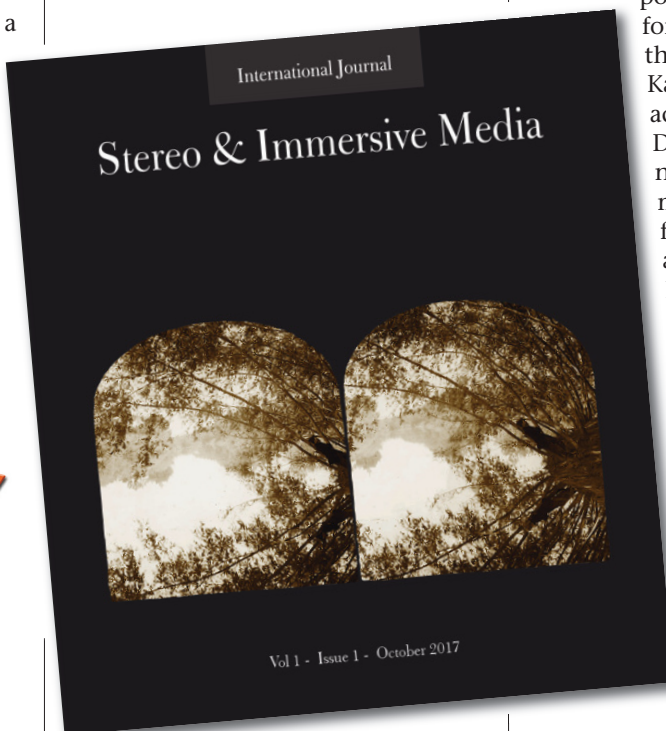
More 3D-Con Stereos

We managed to include quite a few images from the shows and events at the 2017 NSA/ISU 3D-Con (see part 2 in this issue), but if you missed seeing a group stereo of your friends waving at you, the ISU's *STEREOSCOPY* No. 111, Issue 3.2017 is well worth checking out. See isu3d.org.

New Online Journal

The first issue of an ambitious new magazine from Portugal is available online at revistas.ulusofona.pt/index.php/stereo. The *International Journal on Stereo & Immersive Media* is a new semiannual, open access and peer-reviewed journal in

and Hearing With Two Ears" by Nicholas J. Wade and "From the Observatory to the Classroom: Space Images in the Keystone 600 Set and 1200 Set" by Carmen Pérez González.



New Dues Structure for 2018

It's been 15 years since NSA dues were raised, but steadily increasing postal rates have finally forced an adjustment (see the notice from Lawrence Kaufman on page 3). In addition, the NSA Board of Directors decided to eliminate the superfluous dual membership categories for U.S. members, of First and Third Class mailings. Dues for all U.S. members will now be \$38 starting in 2018. That's halfway between the old First and Third Class mail rates. The First Class mail rate had been established back when members responding to auction lists printed in the magazine wanted to see them as soon as possible. Dues for International members will be \$55. 📬

Editor's View

Comments and Observations

by John Dennis

English that "aims to reflect on the emergence of immersive media culture with a historical, critical and contemporary perspective. To address this 'immersive media culture', *IJSIM* focus both on state of the art technologies and on historical and archaeological sound and visual media that once sought to expand our sensory experiences."

They invite papers covering one or more themes like:

- Stereoscopic and Panoramic Photography
- Photography, Cinema and Sound Media Archaeologies
- Media Arts and Immersion
- Architecture, Virtual and Augmented Realities
- Urban Sound Devices: Telephones, Headphones, Speakers and Radio
- Sonic Art and New Technologies
- Photography and Performance: Intermedia Practices

The first issue contains three articles related to stereography, including one by Denis Pellerin, "The Quest for Stereoscopic Movement: Was the First Film Ever in 3-D?" Two others are "Seeing With Two Eyes

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

Explore the World of Stereo Images

Please start my one-year subscription to *Stereo World* magazine and enroll me as a member of the National Stereoscopic Association.

- ☐ U.S. membership (\$38).
☐ All international memberships (\$55).
☐ Send a sample copy (U.S. \$5.00, all other \$10.00).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

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National Stereoscopic Association

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

NSA 2018 Dues Adjustment

Fifteen years ago in 2003, NSA announced a small dues increase to cover increased production costs, rising postal rates and the addition of color sections to *Stereo World* magazine. We are again in the unfortunate state of dues not covering the costs of managing our membership and producing *Stereo World* magazine. There are three major factors at play. First, our continued decline in membership numbers. Our current membership is 1,200, which is down from a high of 3,500 in 1996. We continue to attract new members every year, yet not enough to offset the ones which we lose. As membership shrinks, the percentage of any basic costs increases for the remaining members. We can always use new members—please help spread the word.

Second are the *Stereo World* printing costs. We have been able to control many of these costs by switching printers, renegotiating with our printer to cut some costs and by con-

trolling the size of each issue. Third are our mailing costs. Our mailing service has helped us control these costs, but the United States Postal Service (USPS) now routinely increases rates annually. In recent years International rates have skyrocketed. Luckily we have had many very generous members sending in a donation with their annual renewals. Unfortunately even with this influx of funds, we find our expenses exceeding our dues and donations.

For many years we have monitored *Stereo World* delivery and the USPS has surprised us at the speed they deliver each issue, and with recent issues we have found that the difference between first class domestic delivery and third class domestic delivery to be only a couple days apart. On a couple occasions, surprisingly, the third class copy arrived prior to first class copy.

We have analyzed our expenses and the costs for each member and find it necessary to adjust our mem-

bership dues. Beginning in 2018 we will only have two different membership types: Domestic at \$38.00 and International at \$55.00. Domestic will be an increase for the former third class members of \$1.00 an issue, but a decrease for the former first class members of \$1.00 an issue. The new International rates covers our current costs, but if we can add more International members, we can actually reduce those costs.

Our officers will be exploring the feasibility of distributing *Stereo World* in digital form, but so far most current members have expressed a desire to have a printed issue. We also hope to evaluate how people value NSA membership and what can be done to help increase our membership. The NSA Board and Officers would love to hear your thoughts on these and any other topics.

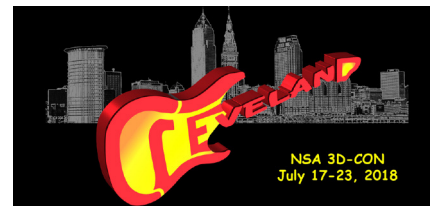
—Lawrence Kaufman
Chairman of the Board 📺

WW1 Stereos at a Click

This year marked the 100th anniversary of the entry of the United States into World War 1. By that time wars had been increasingly covered in stereoscopic photography, starting with the Crimean War (1853-56,) then the U.S. Civil War (1861-65,) the Spanish-American War (1898,) the Boer War (1899-1902) and the Russo-Japanese War (1904-5). The technology had increasingly allowed the capture of action photos. The Great War (as it was known at the time) was extensively covered by stereo companies in each of the combatant nations. Lots of these views are available and most are not rare.

Stereo photos of the War and related images are certainly readily available online and easy to find. The Library of Congress has digitized many of their images. When searching the LOC website, use the search term "world war 1914-1918:" to pull up 338 results. Or use the URL loc.gov/pictures/item/2009632839/ to pull up a collection of a Keystone boxed set. In 2013 a cache of glass slides of the war was found at an

estate in Niagra Falls, along with a World War I era Verascope camera by a Toronto dealer. Many of these have been reproduced on the Internet also. 📺



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"YOU'RE THE PERFECT GUY TO HEAD UP MY 3-D CONVERSION COMPANY SINCE I ALWAYS THOUGHT YOU COULD USE MORE DEPTH."



"YOU'RE THE PERFECT GUY TO HEAD UP MY 3-D CONVERSION COMPANY SINCE I ALWAYS THOUGHT YOU COULD USE MORE DEPTH."

by AARON WARNER
3-D by Charles Barnard

www.cartoonistsforhire.com
www.3-dementia.com

Rose Stereograph Co.

1880 – 2017 RIP

After trading for 135 years the Rose Stereograph Company has been wound up. Shown here is a copy of the notice.

Back in issue No 125 of the Sydney Stereo Camera Club newsletter, published 21 years ago in March 1996, Ron Blum wrote the article below about George Rose, the founder of the Rose Stereograph Company. A couple of Editor's notes have been added to reflect events that have happened since 1996. A few Rose Stereograph Co views have also been added to Ron's original article.

– Ray Moxom

NOTICE OF APPOINTMENT AS LIQUIDATOR

Company details

Company: Rose Stereograph Co. Pty. Ltd.

ACN: 137 744 784

Status: In Liquidation

Appointment Date: 31 March 2017

Resolution

Notice is given that at a general meeting of the members of the Company held on 31 March 2017, it was resolved that the Company be wound up and that Timothy Mark Shuttleworth Holden be appointed liquidator(s).

Date of Notice: 03 April 2017

Timothy Mark Shuttleworth Holden, **Liquidator**

George Rose

Stereo Photographer & Publisher

by Ron Blum

George Rose was born on 10 September 1861 in the gold mining town of Clunes in Vic-

toria. His father William Rose was a Cornish seaman who married around the age of 40 and soon after—in 1877,

developed a shoe retailing business in the Melbourne suburb of Windsor. George worked for a while with his father but was never happy there.

George Rose No. 1724, "Miner Packing Tucker, Stony Creek, Grampians, Vic."





3054 View at Foxground, South Coast, N.S.W.

3054 View at Foxground, South Coast, N.S.W.

As a hobby he became interested in natural history, music, astronomy and photography. The latter was to become his foremost interest as armed with a stereo camera he would photograph the Australian bush. To procure good scenic views he would journey by the last train on a Saturday night accompanied by younger brothers Walter and William to Croydon in the Dandenong Ranges.

George Rose No. 3054, "View at Foxground, South Coast, N.S.W."

The three would bike to Mount Dandenong carrying their gear, food and plate camera, following the bush tracks on a moonlit night before making camp under the stars, well after midnight.

The views of the fern gullies taken by George with his first camera start-

ed him off on his photographic career as he soon left the boot business and formed the Rose Stereographic Company at Windsor in 1880. As his stereograph business expanded, George Rose travelled all

(Continued on page 21)

George Rose No. 4808, "The Strand, London, showing Church Mary Le Strand."



4808 The Strand, London, showing Church Mary Le Strand

4808 The Strand, London, showing Church Mary Le Strand

3D-Con 2017

Part 2

by John Dennis

Stereo Theater

The largest audience in several years watched at least 70 shows and six "Special Events" in the Stereo Theater during the 2017 joint NSA/ISU 3D-Con. Convention Chair and Congress Manager Steve Berezin introduced himself by telling the story of how he became interested in 3-D in the 1990s after seeing some Civil War views at the Getty Museum. "My wife then bought me some cards and a Holmes viewer for my birthday. When my family learned that I had a stereo viewer they sent me the only surviving photographs from my father's childhood which happened to be stereoviews taken in 1932 in Norwalk, Ohio by the Keystone View Company. John Wald-

smith mentioned to me these were used as a sales tool to entice people to buy the views of the world set. The photographer would come to your home to sell you images and include photographs that were taken in your home in the set." Some of his 1932 family stereos were projected, providing a warm opening to the five days of stereo presentations.

REDNECK OLYMPICS by Max Alexander covers the 2013 "Redneck Games" which are held every summer in rural Maine with events like toilet-seat horse-shoes, bobbing for pig's knuckles, watermelon seed spitting, mud pit belly flops, wet t-shirt contest, "armpit serenade," and racing pickup trucks and ATVs in a mud course. In several generously splattered stereos, it was hard to tell where the mud stops and the vehicle begins.

MICROSCAPES by John Hart fills the screen with microscopic time-lapse stereo of crystals growing in cooled mixtures of organic liquids with similar melting points. The intense colors and changing forms, from straight lines to fan shaped structures and more, grow over and into each other in mesmerizing imagery that can truly be described as "never seen before." See <http://tinyurl.com/y9c9obpl>.

MOMIZI by Asakura Hideyuki follows an animated goldfish which turns into a girl who wanders through an abandoned school and eventually enters a water tunnel in a story about a yokai (monster) who helps girls' ghosts.

ALLAN GRIFFIN TRIBUTE by Ray Moxom features stereos from around the world of and by the late master stereographer (1922-2015) from Australia. See SW Vol. 41 No. 3 page 27.



Rich Dubnow (left) oversees the complex process of setting up the Stereo Theater screen with the help of several volunteers, including Registrar Barb Gauche, standing on the floor at right.
(Stereos by the author except as noted)



The Stereo Theater introduction video by Ron Labbe was played at the beginning of each block of shows. Rising from behind a planet, the NSA and ISU logos move into place as seen here and on the printed 3D-Con logo designed by David Kuntz



Logo by David Kuntz

FASCINATING AND COLORFUL VENICE by Hannes Wirth goes considerably beyond the usual tourist imagery to include night shots of the city, small courtyards, workers repairing gondolas and interior views of buildings and shops.

MIRROR MIRROR by Dan Gosch uses digitally mirrored images that include portraits.

STEREO BABYLON by John Lovell features such novelties as a transparent model of the first operational jet fighter plane from WW2 filled with gummy worms, dolls in model houses, and light drawings inside a bubble. (The plane image actually got him kicked out of a model aircraft group on Flickr.)

ANITYA – IMPERMANENCE by Ikuo Nakamura is a video essay with original music by Hayes Greenfield. Filmed in Africa, Asia, India, Tokyo, and Brooklyn, it includes universally human activities and situations from huge cities to the most remote tribal village. The show received the 2017 Stereo Theater Award for Best Video. A 2-D trailer can be seen at <https://vimeo.com/227003236>. (His *Aurora Borealis* hyperstereo show won a special Stereo Theater award in 2015.)

UYUNI SALT AND RUST by Pierre Meindre surveys Uyuni in Bolivia, famous for its huge salt flat but also for its spectacular Train Cemetery. The site is often photographed, but the details and extent of the engines and cars, both freight and passenger, are far more dramatic in 3-D. The full show can be seen in 3-D at youtu.be/e78txhM5pUU.

ANTARCTICA'S WEDDELL SEALS by Mary Lynn Price documents a population study of these southernmost mammals on Earth at Erebus Bay in Antarctica's Ross Sea, one of the few pristine marine environments remaining on the planet. Since 1968, over 24,150 of the long-lived seals have been tagged and examined to learn more about the marine ecosystem as a whole. See WeddellSealScience.com.

A DISTANT NOTION by D. Carlton Bright is an experimental video involving a collage of 3-D imagery forming a loose narrative in a natural cycle. See 3-D samples of his other work at carltonbright.com/portfolio/videos.

LIFE OVER/UNDER by John Hart presents an alternate geometry of nature and some reflections on reality featuring animated, mirrored landscapes that seem to split apart into deeper and deeper chasms, as well as mirrored street scenes and city traffic merging over/under with itself.

MIND THE GAP by Karel Beta examines, in a subway setting, the space between a man and a woman through multiple men (with Teddy Bears) and several women.

SYNCHRONIZED WALKING NARITA-SAN by Masuji Suto is a time-lapse video of a man walking, but synchronized to his leg movements, giving the impression that he was gliding down wide paths in a park setting and up stairs.

FAMILY by Hans Peter Stemmler uses some old black & white family views (1927?) to set the stage for a very short (surprise) story.

MOLLY THE STEAM ENGINE by Buehlmann-Stalder follows the restoration of a small British steam engine and its transport to a steam festival in France at the Somme Heritage Railway.





A mother and children in Africa from the stereo Theater show "Anitya – Impermanence" by Ikuo Nakamura. The video essay received the 2017 Stereo Theater Award for Best Video. A 2-D trailer can be seen at <https://vimeo.com/227003236>



This woman spinning makes both great video and 3-D in "Anitya – Impermanence" by Ikuo Nakamura. The video essay received the 2017 Stereo Theater Award for Best Video.



A glacier calves huge pieces into the ocean in this scene from "Paradox" by Ikuo Nakamura, part of the live music and 3-D video fusion show "Minimus 3D Arkestra."  



A mother and pup Weddell seal napping on the ice from the Stereo Theater show "Antarctica's Weddell Seals" by Mary Lynn Price, documenting a population study of these southernmost mammals on Earth at Erebus Bay in Antarctica's Ross Sea. See WeddellSealScience.com.



Like a poster child for an environmental campaign, this seal pup lying next to its mother is from "Antarctica's Weddell Seals" by Mary Lynn Price.

PARADOX by Ikuo Nakamura is from "Minimus 3D Arkestra," July 22, 2015 in New York City in which live music by Hayes Greenfield accompanies 3-D video showing traffic and pedestrians moving at varying speeds, sometimes slowing almost to a stop, with some black and white sequences. Pigeons fly by in slow motion, a glacier calves huge pieces into the ocean, and a night street scene passing quickly in stop motion are just a few samples of the wide ranging imagery. See vimeo.com/user8307678 and scroll down to several "Minimus 3D Arkestra" trailers which include imagery from the "Paradox" section.

CHERRY BLOSSOMS IN WASHINGTON DC by Jan Wesselik presents Washington DC in April through a sequence of cherry blossom views framing several DC landmarks.

COW COW BOOGIE by Mark Brennen features Rodeo action stills, some looking painful to all species involved.

CHICAGO by Roland de Raeye tours the city in stereo images from 1999.

LIQUID ART PHOTOGRAPHY: THE HOLE SERIES by Jack Long captures complex, splashing spirals of liquid using high speed photography and a flowing liquid table top with a central flared opening through which darkened water flows. In the void are fountains within, allowing effects like a large spiraling fountain with smaller companion fountains all interacting and combining to create multiple, colorful liquid compositions. Some 2-D samples are at jacklongphoto.com/p788111297.

TJARK IN THE KINGDOM OF THE UNICORN by Hermann Miller. The Friesian horse Tjark is moving free and

wild, in the fairy-tale forests of the Brothers Grimm homeland, near the city of Kassel, Germany. A black horse wanders a desolate landscape, walking, running, jumping and stopping only at sunset.

FIREWORKS AT SALEM YACHT CLUB by Mark Willke shows a team of pyrotechnicians hand-lighting a professional fireworks show in Oregon. Multiple cameras captured hyperstereo footage of the fireworks bursting high above, while others showed the spark-filled launching area around the mortars. For an earlier cut of this show in 3-D, see youtu.be/90mWrBA9ORM.

¡VIVA CUBANO! by Rob Jaczko explores Havana of 2017, including of course vintage cars like a pink Buick convertible taxi, ornate balconies and statuary in a cemetery.

ROME 3D by Harper Alexander features hyperstereo stills of famous ruins including several interior details of the Coliseum.

DEMENTED DANCING DOOHICKIES by Steve Segal animates things like musical notes, piano keys and multiple banjo players to lively music by Bill Brown. See it in 3-D at youtube.com/watch?v=doAzXpMzMYA.

SEGOVIA by Chris Casady is an animated doodle made entirely in Adobe Flash software. Abstract shapes and lines against a black background move in time to Segovia's classical guitar music.

DRIFT by Claudia Kunin is an exploration into the subconscious mind of a person straddling the worlds of life and death. Animated from still photographs that include a woman seemingly trapped in a bubble, abstract objects morphing and

floating, a woman walking to a mirror and into it, and a tethered bird struggling to fly against a natural background of hills and trees.

GO FANS GO by Russ Gager documents the historic World Series win in 2016 by the Chicago Cubs, from the point of view of a family living in the Wrigley Field neighborhood.

A SOAP FILM by John Hart uses the dynamics of a thin liquid soap film, a few microns thick, to generate swirling, moving shapes and intense colors (thanks to polarized light) that are surprisingly deep. Set to rock music, this is how 1960s light shows should have looked—and sometimes nearly did.

CASTLES OF LOIRE VALLEY by Frank Lorenz is a tour of nine of the 400 castles in the Loire Valley, France. As well as the exteriors and grounds, details of interiors like spiral stone stairs are revealed in dramatic stereography.

AMAZING UNDERWATER WORLD by Søren Hertz-Christensen is a collection of underwater photos from his 20 years of scuba diving. The imagery ranges from pool stereos to divers among coral formations, Lion Fish, Clown Fish, a Ray, and sunken artifacts like ships and planes being photographed by other divers. His underwater stereo rig was displayed on the stage after the show.

AMSTERDAM BY NIGHT by Roland de Raeye features signs, trams, neon art, bars, a sex shop and scenes along the water in 1999. See samples at <http://tinyurl.com/y9scq7fe> on page 9 of the PDF.

CORDON "MIOU" FESTIVAL by Pierre Meindre shows locals portraying Napoleon's soldiers marching through

the small village of Cordon in the French Alps to enthusiastic music by the town band, then firing a small cannon. See the full 3-D video at <https://youtu.be/yH0tmu3q5Rw>.

RETROSPECTIVE by Robert Bloomberg includes some of his most popular shows from past years, like *Hidden Stereo Treasures*, *How to Draw A Cat*, *Day of the Dead*, *Frogs and Friends*, *Portrait of Tuscany*, and a sneak preview of a work in progress, *Stereo: A Love Song To 3D*. The shows made it easy to see why he received the David Burder Achievement Award at the 2017 Awards Banquet (SW Vol. 43 No. 2 page 8.)

ISU 2019 LÜBECK GERMANY by Frank Lorenz invites all to the 22nd ISU World Congress in Lübeck, August 20-26. See isu2019.org.

3D-CON 2018 CLEVELAND OHIO by Jay Horowitz invites all to the next 3D-Con in Cleveland, July 18-23. See www.3d-con.com.

FROM GREAT DEPTHS 3D by Andrew Woods is a contemplative exploration of two WWII deep-water shipwrecks—the Australian *HMAS Sydney II* and the German *HSK Kormoran*.

MYANMAR 3D by Ender Enon is a 3-D photo-documentary about Myanmar

and its people, so much in the news today.

THREE DIMENSIONS OF NATURE by Jan Wesselink presents a sequence of macro orchid and other blossoms in dramatic 3-D.

RAMS HEAD RANGE by Mark Brennen captures in 3-D the beauty of this part of the Snowy Mountains in Australia.

WATER WATER EVERYWHERE by Mary Paul documents flooding from the London River in Berkshire, England.

MANHATTAN 3D by Tom Rywick is a 3-D tribute to the 1979 film *Manhattan*.

HAIKUS VOLUME ONE by D. Carlton Bright presents short Haikus, each incorporating a puzzle/mystery. See some of his other work in 3-D at carltonbright.com/portfolio/videos.

THE FACE OF GENTRIFICATION by Ron Kriesel is a documentary exposé of Gentrification in Portland, Oregon produced through the Cascade Stereoscopic Club.

YELLOWSTONE by Buehlmann-Stalder discovers the wonders of nature and a few animals during a vacation in Yellowstone National Park.

MORPHEOS REFLECTED by John Hart adds mirrored symmetry to his IFS and Flame Fractals, multiplying the 3-D

visual effect. For 3-D video of an earlier incarnation of "Morpheus," see hart3d.com/pages/store/index.html.

PENDULUM by Ikuo Nakamura is another part of Minimus 3D Arkestra, recorded live, July 22, 2015 in New York City, in which live music by Hayes Greenfield accompanies 3-D video. See vimeo.com/user8307678 and scroll down to several "Minimus 3D Arkestra" trailers. Also, check out the interview incorporating 3-D clips at <http://tinyurl.com/yb4fnw6k>.

THE NOT EVENT IN A NOT PLACE by Sylvain Arnoux presents 15 artist made performances in a vacant old building.

PSEUDO by Takashi Sekitani turns the world of inside out into an art form. See <http://tinyurl.com/y9d9ey7q>.

SILVERMAN by Mark Willke is humorous look at a silver statue that has a secret. See the full 3-D video at youtu.be/o7Xq9gxEJQI.

SLOVENIA by Frank Lorenz provides Impressions from the 2013 ISU Congress in Slovenia.

IMPRESSIONS OF SOUTH KOREA by Stephen O'Neil includes images taken in 2015, on the way to the ISU World Congress in Busan, South Korea.

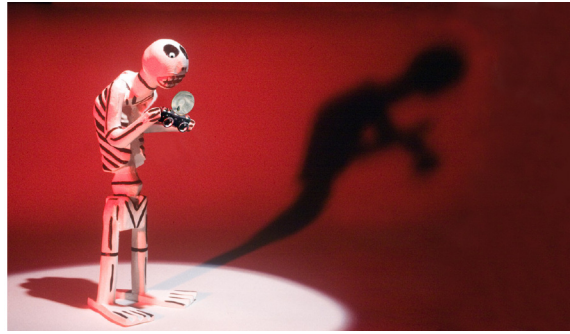
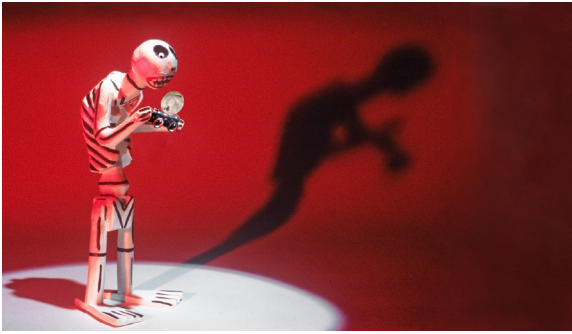
THE KITCHEN SINK by Dwight Cummings humorously observes a young woman

.....
From the Stereo Theater show "Uyuni Salt and Rust" by Pierre Meindre, this scene shows abandoned train engines at the "Train Cemetery" near Uyuni, Bolivia on a massive salt flat. The full show can be seen in 3-D at youtu.be/e78txhM5pUU.
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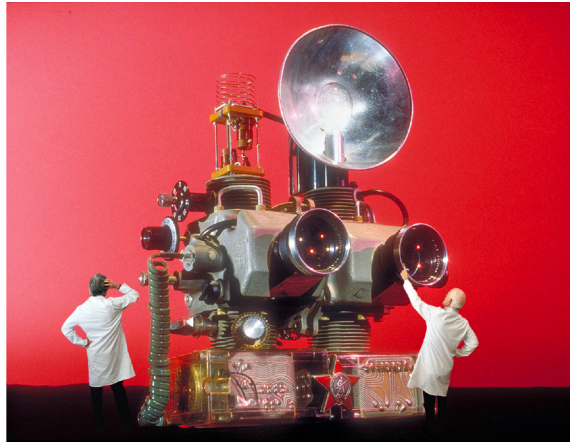
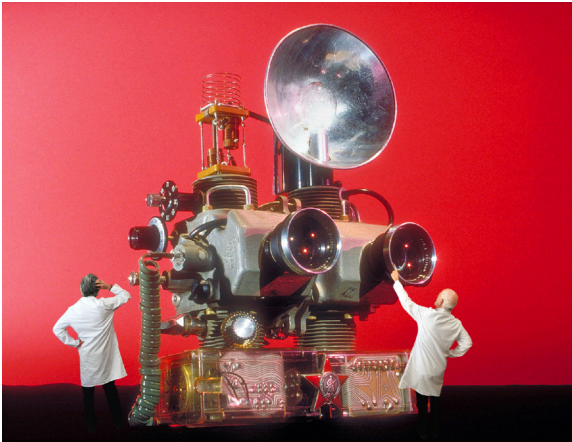


.....
Members of the Stereo Theater audience examine the underwater stereo rig used by Søren Hertz-Christensen for his show "Amazing Underwater World" during a break between shows.
.....





A tiny skeleton figure prepares to stereograph the afterlife in "Day of the Dead" by Robert Bloomberg, one of the shows included in the Retrospective of his many contributions to the Stereo Theater.



The "Putz," a failed Soviet-era stereo experiment as revealed in "Hidden Stereo Treasures" by Robert Bloomberg, one of the famous shows in the Retrospective of his work.



"Stereo World Airlines" from Robert Bloomberg's new work in progress, "Stereo, A Love Song to 3-D." As part of his Retrospective, the audience got a sneak preview of this musical ode to the Z axis.

as she prepares a hurried breakfast, washes dishes, applies make-up, leaves for work, and returns to greet a date, all seen from a vantage point above the kitchen sink. (See SW Vol. 42 No. 4 page 3.)

ON THE RAILS: MONTAUK by E. James Smith details a rail trip out of midtown Manhattan to Montauk on Long Island, and a climb up the historic lighthouse that was commissioned by George Washington in the 1790s.

LICHEN CLOSE UP by Jack Mazatko uses Digital microscope and focus stacking technology for extreme depth of field that enhances the stereography.

SPRINGTIME IN HOLLAND by Søren Hertz-Christensen follows tourists enjoying the 7,000,000 tulips in the Keukenhof flower park.

GIANTS OF THE UPPER MIDWEST by Martin Schub documents super sized roadside statues of people and animals in the Upper Midwest of the USA, proving the worth of getting off the freeway.

ANAPJI POND JIGSAW by Job van de Groep explores the temple complex Anapji Pond in South Korea during the ISU congress in Busan, 2015.

BUTTERFLIES by Ray Moxom features shots of butterflies taken with a Lumix micro 4/3 camera and a modified Lumix 3D lens.

FLOWERS IN 3D by Nancy Moxom shows flower images shot with a single SLR camera.

BUSAN by Peter Weiler features stereos from the 2015 ISU Congress in Busan, South Korea.

INSIDE KBS KOREA by Alaric Hamacher and Lee SeungHyun is a short 3-D tour of South Korea's public broadcasting and TV with a drama producer. Included are several interviews (with English subtitles) in 3-D, as well as 3-D footage of actors practicing, scene taping, and production areas. It was stated that there are sometimes over 100 episodes per year of some shows.

3D PIRATES OF THE COLUMBIA SEA by Melody Steele is set to pirate music showing costumed participants (including a dog, although he was not costumed!) on board a replica of the first sailing ship built in America, the *Virginia*.

Club and Group Shows

These shows include the collected best stereoscopic work of members of various organizations from around the world, making individual descriptions impractical. The general reaction to most of these images was "wow!"

VIENNA 5TH STEREO PHOTO CONTEST 2017 presented by Hermine Raab.

PSA ISCC 2016-17 presented by Ray Moxom.

57TH HOLLYWOOD INTERNATIONAL EXHIBITION presented by the LA 3-D Club during the LA 3-D Movie Festival Special Event.

ISU CLUB FOLIO presented by Stephen O'Neil in seven sections.

68TH ANNUAL LIGHTHOUSE SHOW
presented by the Chicago Stereo Camera Club.

NVIDIA SHOWCASE presented by Paul Gauche.

Special Events in the Stereo Theater

13th Annual LA 3-D Movie Festival Winners

Presented by 3-D SPACE on Thursday evening.

The Stereo Sisters Golden Mirror Award for Excellence in Student 3-D was presented to Shelby Merritt for *Pic*, the story of a young woman who finds a mysterious camera in an odd shop, with the power to transform her surroundings.

The First Place Golden Ro-man Trophy was presented to *Little Red Dot*, written and directed by Chanel Samson. This music video for an original song by the band Chanel and the Circus is "a sweet little song about waiting to get your period after not practicing safe sex" presented in the form of a cabaret stage show. See the 3-D video at youtube.com/watch?v=6zb6h3AZAyY.

Second Place went to *Hidden Worlds in 3D* by Robert Bloomberg. The film explains how and why we see in 3-D, then takes the audience on an amazing 3-D journey inside a snowflake, into space, and through the human heart. Robert was also the recipient of this year's Ray Zone Award for Excellence in 3-DIY (fiercely independent do-it-yourself 3-D filmmaking).

Third Place went to *LA Complex – Presenting Jim Barrett* by Tom Koester & Frances Bohn. This documentary features LA artist Jim Barrett's solo exhibition at bG Gallery in Bergamot station in July 2016, including his massive 30-ft multi-panel work "War Complex," which speaks to the heart and mind of both the terror of war and the complexity of the human

condition. See a 2-D excerpt at youtube.com/watch?v=bwLWjIn0OH4.

A Special Showing of the 1954 British 3-D film *Harmony Lane* by Lewis Gilbert closed out the event. In 2014, this lost 3-D film was discovered buried deep in the vaults of the British Film Institute by the 3-D Film Archive's Bob Furmanek. Directed by Lewis Gilbert (as Byron Gill), it sat on the shelf until the end of 1954 when it was finally released flat. This delightful 27 minute short is like spending a night at the Palladium with several variety acts. For details and stills, go to 3dfilmarchive.com/september-storm and scroll to the bottom of the page.

Into Orchids

by James Comstock, Friday evening

The show's title says it all—many of these intimate, close-up images seem to have been taken by well trained insects with tiny 3-D cameras! Readers may remember seeing some of his work in *SW* Vol. 37 No. 5 page 12, but the projected images here reveal much more detail and really do take you "into" orchids of multiple sizes, shapes and colors. The special show won the 2017 Stereo Theater Paul Wing Award as well as the award for Best Still Images.

James has been taking pictures for as long as he has been growing plants, which is basically as long as he can remember. He attended California Institute of the Arts where he studied film, which led to a film special effects business in Los Angeles. Simultaneously, he worked at several nurseries, which led to one of his current activities: landscape design and contracting. His love for plants and photography were, not surprisingly, joined from the beginning. And when he started experimenting with 3-D photography in 1993, flowers were, of course, one of his first subjects.

The stereos in the show provide a perspective which illuminates the unique structures of each flower. This can either help us clarify in our minds the functionality of the structures used in the pollination strategy of the plant, or dazzle and perplex us when that functionality eludes us. His 2-D orchid pictures appear frequently in *Orchid Digest* magazine, where the editors also humor Jim by providing a 3-D feature page in each issue. He is currently in the beginning stages of producing a 3-D book on orchids. An interview with the photographer can be found at la3dclub.com/library/comstock_01.html.

Life of Wheatstone

by Denis Pellerin, Friday evening.
(Summary below by Denis Pellerin)

Although he was from a family of instrument makers and invented the concertina, Charles Wheatstone (1802-75) got interested at an early stage in optics and the mystery of binocular vision. As early as late 1832 he had constructed a refracting and a reflecting stereoscope but always preferred the latter as offering more scope for experimenting. Busy with lots of other projects (including being a teacher of Experimental Philosophy at King's College and developing the electric telegraph) Wheatstone did not present his "Stereoscope" and the first part of his paper on binocular vision until June 21, 1838. His reflecting instrument was hailed by the scientists of the time but came too early, one year before photography was revealed to the world. Anyone who wanted to use it had to draw their own binocular figures. As early as the early 1840s Wheatstone had calotypes and daguerreotypes made for his instruments but the former were taken with too much of an angle between the two halves (47.5 degrees!!) while the mirror-like surface of the latter did not fare well when seen through mirrors. All through his life Wheat-

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Children gather around
a statue known as
"Silverman", hoping to
learn its secret. From the
show "Silverman" by
Mark Willke.
.....





.....
"Pleurothallis" is a species of orchid from James Comstock's Special Event show "Into Orchids," which won the 2017 Paul Wing Award as well as the award for Best Still Images. He adds, "The flowers are only about 3/8 inch across. An unusual trait (for most plants), but common with Pleurothallis, is its habit of blooming out of the center of the leaves."



.....
One of many unique flowers from "Into Orchids" by James Comstock, who explains, "At dusk, this nocturnally fragrant flower begins its exhalation. Some think the frilled edge is covered in scent glands. The increased surface area of the frill makes distribution of the scents more efficient. As it is pollinated by creatures of the night, no color is needed to attract them."



.....
BLC "Picotee Passion" from "Into Orchids" by James Comstock, who explains, "BLC is an abbreviation of Brassolaeliocattleya, the name of an orchid that is a cross between three genera: Brassavola, Cattleya, and Laelia. For many plants, a cross between species can be difficult. But a cross between not two but three genera is remarkable."

stone tried to promote his invention and many stereoscopic pairs were taken for his stereoscope by such people as Roger Fenton, John Percy, Samuel Buckle and Jules Duboscq. However, the instrument developed by David Brewster proved more popular and Wheatstone's stereoscope never took off even when he came up with folding and more portable versions of it. Although they appear in the catalogues of optical instrument makers until the end of the 19th century, copies of Wheatstone's stereoscope are now difficult to find and a lot of the stereoscopic pairs (which look a lot like mono large prints) were sold separately as "duplicates" and are, therefore, lost forever. Wheatstone himself was as unlucky as his invention and there is very little to remind the public of

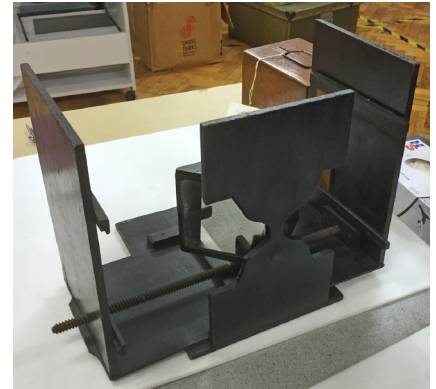
what a brilliant polymath he was. A lot of people who have heard of the Wheatstone Bridge have no idea the same person invented the concertina and was the father of stereoscopy. With the support of King's College, Denis Pellerin and Dr. Brian May hope very soon to present the true story of the early years of stereoscopy and to put an end to some myths which have endured for the past 150 years.

**Star Wars—
Behind the Scenes in 3D**
by Chris Casady, Saturday evening.

Chris Casady chose this year's 3D-Con in Irvine to premier his long coveted historic archive from behind the scenes of the original *Star Wars* on the occasion of the film's 40th anniversary. The audience at 3D-Con was treated to 250 images never

before exhibited publicly, some of which are reproduced here. Chris was a newly minted 3-D photo hobbyist in 1976 when he worked as an

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Wheatstone's original 1838 reflecting Stereoscope from "Life of Wheatstone," Denis Pellerin's Special Events presentation.

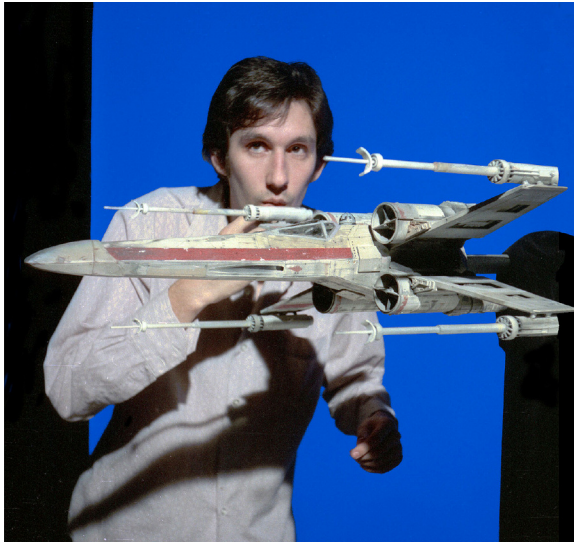


.....
"Peterborough," by Samuel Buckle, a rare stereoscopic pair for the Reflecting Stereoscope from "Life of Wheatstone," Denis Pellerin's Special Events presentation.
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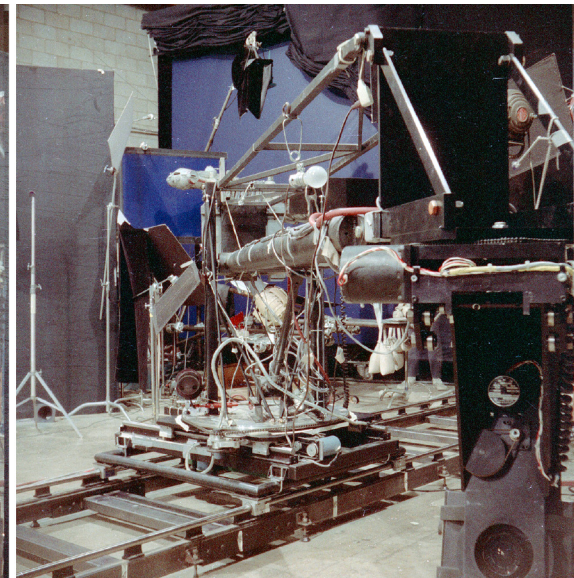
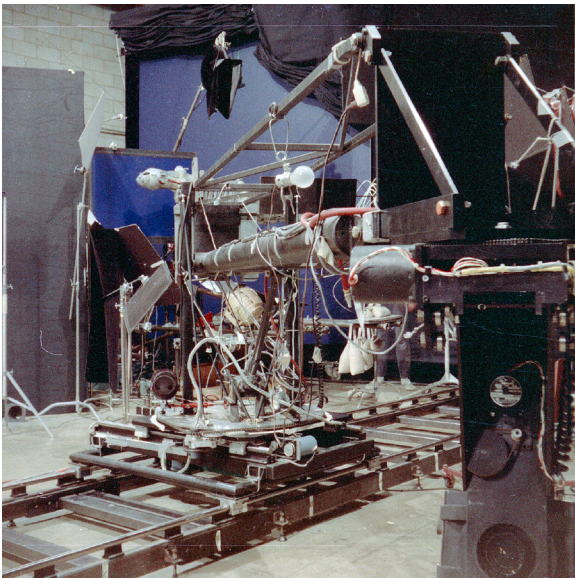


.....
Dr. Brian May with Wheatstone's Wave Machine from "Life of Wheatstone," Denis Pellerin's Special Events presentation.
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Chris Casady feigning awe over a pedestal mounted motion control X-Wing model at ILM in 1977, from his Special Events show "Star Wars – Behind the Scenes in 3D."

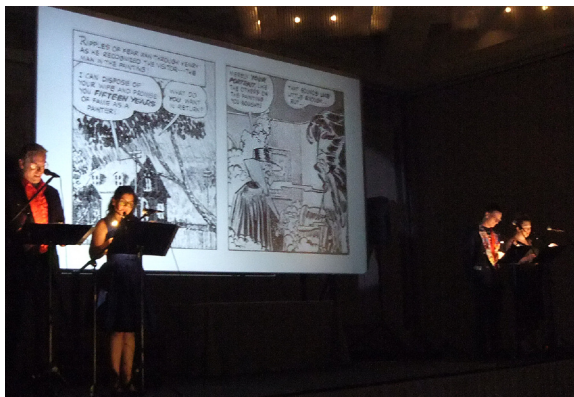


The "Dykstraflex" named after ILM boss John Dykstra, the motion controlled camera developed especially for Star Wars, from Chris Casady's Special Events show "Star Wars – Behind the Scenes in 3D."



The Death Star "trench" (about three feet deep) was an irresistible 3-D "money shot" that Chris Casady "just couldn't resist shooting." From his Special Events show "Star Wars – Behind the Scenes in 3D."

Four members of Captured Aural Phantasy Theater perform the text from two panels of 3-D Comics' *The House of Terror* "Picture of Evil" (St John Publishing, October, 1953) during their Special Events show.



Captured Aural Phantasy Theater performs the comic book created for the 2012 3D-Con, "Tales From the 3-D Convention!" With this page, the Stereo Theater audience saw a comic Stereo Theater audience looking back at them in 3-D, no doubt a first. (Art by Aaron Warner and 3-D by Ray Zone.)



animator on the night shift at Industrial Light and Magic. The shift allowed him access to the entire shop at the end of the day when no one was around. Being a diligent photographer, and realizing the subjects were irresistibly compelling, he took special care to pose, compose, light and expose close-up portraits of what later would become world famous iconic spaceships like the *Millennium Falcon*, *Star Destroyer*, the *Sandcrawler*, Luke's *Landspeeder* and of course, X-Wings, Y-Wings and Imperial T.I.E. fighters. These images were complimented with Chris's casual record shots documenting the surroundings at ILM, the equipment and the crew he worked with. The Irvine crowd saw a 75 minute narrated slide show as Chris took us back 40 years and relived his memories inside a warehouse a long, long time ago in a galaxy called Van Nuys, CA where a space fantasy was conjured. Viewers were shocked to see that the Death Star was actually a four foot diameter painted acrylic sphere. Other illusions were shattered as Chris revealed the actual size of the Imperial Trench (four feet) and that ion laser beams were merely slits in black paper with a green filter.

The full house was mostly NSA/ISU attendees, but there were some three

dozen enthusiastic *Star Wars* fans who had gotten the word through Facebook. Single event ticketing for that night was set up in anticipation of such interest. This brought out The Force, of course, and a little extra cash for the NSA/ISU coffers at \$28 a head. Chris passed out specially made anaglyphic *Star Wars* buttons as souvenirs after the show, which were very popular and exhausted quickly. Let's hope this event inspires him to take the show on the road so major cities around the world can be similarly immersed

in *Star Wars* history with that powerful presence that 3-D delivers.

Lucid Dreamscapes

by J-Walt, Saturday evening.

Integrating 3-D into live digital performance art, J-Walt provided a lively end to a busy Saturday at 3D-Con. Abstract 3-D imagery on the screen was manipulated using his guitar-like tablet controller that interfaced with a program of images moving in time to a music track. The animation swirls and bounces, and envelopes objects conjured and sent into the frame, sometimes combining complex, finely detailed ele-

Stereoscopes being examined during the Spotlight Auction preview. Original Stereo World editor John Waldsmith ran this year's auction.





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The Stere-O-Deon was back for 3D-Con 2017, this time located in a large second floor guest room. (The illuminated entry was on display in the main hallway—see SW Vol. 38 No. 2 page 15.) Here, Takashi Sekitani uses a slide viewer in a room packed with pre-digital 3-D hardware and images.
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Kevin Steinman bravely posing in the frame to be stereographed for a Phantogram in the popular workshop Phantogram Headshot Opportunity by Barry Rothstein, who was on a ladder next to some large lights capturing various expressions with a stereo camera.
.....

ments with simpler, cartoon-like shapes. All of the above moves at a rapid pace—imagine one of the fractal art videos from recent Stereo Theaters projected three times faster, and to music with a loud, compelling beat.

J-Walt is a director, interactive designer, filmmaker, performer, graphic artist, music composer, and VR pioneer. For years, he has been involved in interactive art and computer performance, expanding the uses of computer animation into new territories. His Spontaneous Fantasia performances combine aspects of animation, video games, music, theater, dance and architecture into a new art form. Some idea of the show can be seen in a 2-D video at youtube.com/watch?v=1Kz6g0RXiBE.

Captured Aural Phantasy Theater Sunday afternoon.

This Los Angeles based theater troupe combines the art, drama and comedy of a vintage radio program

with the live entertainment of a vaudeville variety show. Shows are built around performances of vintage pop culture gems, usually giving old comic books a modern voice, along with live sound effects, music and projected art. Golden and Silver Ages of comics, tales teeming with romance, horror, and science-fiction are performed in the style of a live radio drama. See SW Vol. 41 No. 6 page 26.

For 3D-Con, pages from 3-D comics were projected in 3-D, converted for polarized projection from the original anaglyph images. With two readers on each side of the screen and a fifth member backstage for music and sound effects, the group opened with *Adventures in 3-D* from Harvey Comics, November, 1953, performing "The Hidden Depths." This was followed by 3-D Comics' *The House of Terror* "Picture of Evil," St John Publishing, October, 1953.

Several of the Gone MaDDDD cartoons from *Stereo World* were projected while the group read them with great expressiveness to the delight of the audience. Between these, the four-page comic created for the 2012 3D-Con, *Tales From the 3-D Convention!* was projected and performed. (Art by Aaron Warner and 3-D by Ray Zone.) The show finished with a performance from *Adventures in 3-D*, the cover story "Jungle Drum." For more about the troupe, see capturedauralphantasy.com.

Poolside Theater

After some searching by presenter and projectionist Eric Kurland, a spot protected from the evening breeze was located beyond the hotel pool on a patio, with the screen safely positioned in the covered doorway of a locked building. An enthusiastic audience soon gathered for Sunday night's special screening of the restored 1960 3-D feature film *September Storm*. This drama of treasure

hunters exploring the Mediterranean Sea was the last 3-D picture filmed in the 1950s, and the first to be released in 3-D CinemaScope. Hoping to impress a New York model (Joanne Dru), a sailor (Asher Dann) borrows his boss's boat. Two con men (Mark Stevens and Robert Strauss) convince the couple to search for a fortune in sunken gold coins. (And yes, there's a storm.)

The first feature to include color underwater 3-D footage, *September Storm* was long considered lost until the original negative elements were located for this digital restoration by the 3-D Film Archive and restored through the generosity of 3-D fans in a Kickstarter campaign organized by 3-D SPACE. The program began with the 3-D stop-motion animated short *The Adventures of Sam Space*, which accompanied *September Storm* on its original release in 1960 under the title *Space Attack*. For those willing to stay outside longer, the films were followed by a bonus in the form of a recent video interview with surviving *September Storm* cast member Asher Dann.

Workshops

STEREO COMPOSITION by George Themelis covered the basics of composi-

tion that can improve even ordinary subjects.

MACRO/CLOSE-UP STEREO PHOTOGRAPHY by George Themelis discussed the challenges in taking close ups and macro 3d pictures and practical ways to do so using a variety off cameras and lenses.

STEREOSCOPIC OPTICAL ILLUSIONS by Jay Horowitz explored the many illusions that are unique to stereoscopy.

SO WHY ARE WE ALL HERE AT3D-CON? by Lee Pratt was a welcome to all attendees for the week of festivities and a chance to talk about the many different interests that brought people together.

STEREO PHOTO MAKER -BEGINNER by David Starkman explained the basics of the free program for adjusting, cropping, fixing, printing and viewing digital stereo pairs.

SO YOU WANT TO COLLECT STEREO VIEWS? by John Waldsmith covered what to collect, what has more or less interest to collectors, etc.

STEREO PHOTO MAKER -INTERMEDIATE by Steve Berezin and David Kuntz was an overview of various features of StereoPhoto Maker, such as gray scale conversions, advanced batch cropping, clone tool and other features you probably were not aware this amazing free program offered.

COSIMA by Gerhard P. Herbig gave comprehensive insights into working with COSIMA, the world's first program that

enabled the fully automatic correction of stereo images and videos, presented by the author of the program.

3D LENTICULARS - TOOLS & TECHNIQUES by Michael Brown provided information on the photographic techniques, software, and equipment used to make 3-D lenticular pictures.

COLORING STEREOCARDS by David Richardson demonstrated techniques to restore and colorize your old stereo cards to look like new. Presented by the author of *Restoring and Tinting Vintage Images*.

PHANTOGRAM HEADSHOT OPPORTUNITY by Barry Rothstein allowed subjects to be posed and stereographed for Phantograms of their head.

STEREO WITH TWIN SAMSUNG NX1000 CAMERAS by George Themelis covered the Advantages of the NX1000 for twin camera stereo, mounting the cameras, connecting/firing the cameras, synchronization and use of flash, choice of lenses, and Samsung NX1000 vs. Fuji and other stereo camera systems.

USING FLASH IN STEREO by George Themelis explained the basics of electronic flash photography and the special challenges in using flash with single camera stereo, Fuji stereo cameras, and twin digital cameras.

MAKING STEREOCARDS THE EASY WAY by David Kuntz covered the entire stereo card production process from

Eric Drysdale passes out sets of stereo slides to those attending one of his three, 12-person "Midcentury Stereopanorama" events. Seated around a large table, each participant has already received a restored Realist red-button viewer for a cross-section of the best in mid-century stereo from Eric's extensive slide collection.



Shelley Andagan discusses 360° Virtual Reality as projected here in the Hotel's lecture-hall style "Theater" during the VR Roundtable. The room held several 3D-Con workshops and meetings, and was sometimes confused with the Stereo Theater, in a much larger space.





Participating in the wide-ranging VR Roundtable panel were, left to right: Shelley Andagan, Dylan Watkins, John Rupkalvis, Gregory Panos, Joe Hill, and Shyam Kannapurakkaran.

photography through artwork creation in SPM and all way through to printing and mounting.

USING DIFFERENT LENSES IN STEREO by George Themelis covered the role of the lens in stereo photography from fisheye to telephoto to fast, large aperture lenses.

2-D TO 3-D CONVERSIONS by Ted Whitten discussed the reasons for conversion and introduced some of the methods employed.

NEW PROTOTYPE 3D CELL PHONE DEMO by Peter Sinclair. Two new 3-D cell phones were shown. One designed by

Allen Lo has a built in 3-D camera as well as lenticular viewing screen. The other is made by Mopic and is a plastic cover that goes over existing cell phones to turn them into 3-D viewers.

ACTION CAM 3-D VIDEO by John Hart (CO) covered video sports cameras for 3-D. Emphasis was on GoPro, but others were discussed as were mounting, synchronization, optical properties, frame rates and stereo bases as well as processing the output files, resync (if needed), alignment, and editing for a short program.

3D ADOBE AFTEREFFECTS by Pad McLaughlin was an introduction to

After Effects and how it can be used it to create 3-D shows.

MAKING PHANTOGRAMS by Barry Rothstein considered what makes up a phantogram and how to shoot and process them.

USING THE VIEW-MASTER DATABASE by Ryan Dumont explained a new website for collectors, demonstrated how to use it and discussed potential new features.

VR

There were four different VR related events this year with a lot of interest in each, from an exhibit to a Show and Tell to an Interest Group to a VR Roundtable. The latter was very well attended and featured a panel of experts, content creators and developers, hosted by Steve Berezin. There was also a guest demonstration by Eric Kurland. With VR regarded as everything from a "savior of 3-D" to just another passing fad, the kind of attention it received at 3D-Con 2017 was encouraging, and more discussion about it is clearly needed. Panel member John Rupkalvis provided an important contribution to just that by observing:

Stereoscopic 3-D is a very important part of VR. All commercial VR headsets are



Surrounded by the stereo press corps, 3D-Con Chair Steve Berezin takes charge in the Oval Office during Wednesday's tour of the Richard Nixon Burial Site and Library. An exact replica of the Oval Office of Nixon's day invites all to sit at the desk and give orders over a prop phone.



The helicopter that carried Nixon away following his resignation (43 years to the day before the 3D-Con visit to his library), is a popular attraction between the main building and his restored childhood home.

stereoscopic 3D-enabled, since they are all essentially Brewster style stereoscopes with either a cell phone or a separate display attached. The late Morton Heilig, whom I partnered with on several projects, actually coined the term “virtual reality” in the 1950s, and defined it as the “simulation of reality”. Even back then, he said that “People have two eyes, therefore to be called VR it must be stereoscopic, which is what gives it immersion. No one has eyes in the back of their head, so it does not have to cover 360 degrees”.

Special Interest Groups

3-D MOVIE MAKERS For those interested in or currently making DIY films.

FIRST TIMERS For people attending their first 3D-Con.

STEREOSCOPIC SOCIETY OF AMERICA (SSA) MEETING The annual meeting of the SSA, the original American Postal Folio Exchange Group for Stereo Photography.

3D PHONES AND TABLETS To discuss and show 3-D phones (for viewing and/or photographing) and tablets, including hardware, apps, and viewers.

VIEW-MASTER A meeting of View-Master collectors and fans plus the History of View-Master show by Wolfgang and Mary Ann Sell.

LENTICULAR DIY For lenticular makers and people interested in making their own lenticulars.

VINTAGE For sharing stereo slides by yourself or others, in viewers brought by participants.

APEC/DSEC To share your stereoviews or see other's as distributed via the Amateur Photographic Exchange Club.

MEDIUM FORMAT SHOOTERS For sharing images, techniques, tips and questions in a tech and talk meeting.

VR For viewing, taking and talking about 3-D VR images.



A cherub peeks from beneath the robe of a statue in the LA Cathedral, where paintings, sculpture and tapestries enhance the interior of the postmodern structure. (Stereo by Robert Bloomberg)

Excursions

Knott's Berry Farm

The first of the four excursions took 32 attendees to the famous theme park (the oldest Western theme park in the U.S.), to enjoy the many rides and various themed areas on Tuesday of 3D-Con. Besides riding and eating, 3-D visitors were encouraged to do plenty of shooting with the announcement of a special separate \$100 prize—a subset of the On-Site Competition. The winning image, “Roller Coaster” by Pierre Meindre, appeared near the top of page eight in our previous issue.

Orange County Fair

Wednesday's excursion took 49 stereography fans to the huge fair, where they could both record and sample such delights as deep fried items from Oreo Cookies to Dill pickles. Or they could check out potential 3-D subjects like an Ice Museum featuring works of art made

entirely from ice, displays of antiques, miniatures, toys, and accessories, to photography, wine making, and even a pig race. And of course there were rides, which when captured by George Themelis as a hyper-stereo titled “Spinning,” won First Place in the On-Site Competition. See page six of the previous issue, not to mention the cover!

Richard Nixon Burial Site and Library

Presidential libraries appeal to many history buffs, a common condition among fanciers of vintage stereoviews. The Wednesday excursion to the Richard Nixon Burial Site and Library in Yorba Linda had the added enticement of being scheduled precisely on the 43rd anniversary of Nixon's resignation on August 9, 1974. (It was announced the evening of the 8th, but became effective on the 9th.)

A docent took the 21 attendees on a two hour tour of the complex,

Many found the fountains and children's sculpture garden on the grounds of the LA Cathedral offered ideal 3-D subjects during the Monday tour stop. Like this beehive, many of the sculptures are open to crawl through.





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In what could be seen as a 3-D pilgrimage during the Monday tour of Warner Bros. Studios, David Kuntz is seen in front of a backlot facade that was used as the entrance to the House of Wax in the 1953 3-D movie of the same name. He is standing where the famous "paddleball scene" was photographed. For more, see the back cover of STEREOSCOPY No. 111.



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Among hundreds of props used in movies were some fascinating examples from recent 3-D films. This replica of a Soyuz capsule was used in Gravity and attracted several stereographers during the Monday tour of Warner Bros. Studios. All the panels can be removed to make room for cameras and movie crews.

which includes nearly every aspect of Nixon's life as seen through artifacts, photos, films and interactive exhibits. Like most such libraries, history is presented from the point of view of that particular president and associated political supporters, but the Nixon story is so complicated, and within the memory of so many visitors, that reactions ranged from appreciation to skepticism to antagonism.

LA Cathedral and Warner Bros. Studio

The day-long Monday tour included two stops for 82 NSA/ISU members. First was the huge postmodern Los Angeles Cathedral between Temple Street and the Hollywood Freeway, completed in 2002 to replace an 1876 cathedral damaged in the 1994 Northridge earthquake. No right angles were used anywhere in the design by architect Rafael Moneo, who completely abandoned California Mission-style architecture both inside and out. The tour guide pointed out the area where the sidewalk covers a wide gap around the building that allows it to move on its seismic isolation platform in any large

quake, suggesting it would be the safest place in town during "the big one."

Stop number two was the Warner Bros. Studio in Burbank. Following lunch at the visitor cafeteria, everyone was loaded onto small open busses for a two hour tour of the 110-acre backlot. Warner Bros is a working studio (not a theme park), where other studios and independent filmmakers use the facilities every day. The tour visits exterior sets, a soundstage, the Prop Department, the Archive, the "Picture Car Vault" and of course the gift shop. Driving past some of the 30 nearly identical soundstages with signs on the doors announcing which current TV shows (*Big Bang Theory*, *Mom*, *Ellen*, etc.) were shooting inside was less than thrilling, but walking past props from shows and movies of the recent to long past was fascinating, and presented some interesting stereography challenges.

Special Thanks

Acknowledging and thanking the following individuals and firms for their contributions to 3D-Con 2017:

American Paper Optics, for their donation of ChromaDepth glasses and glasses for the Stereo Theater

James D. Van Eldik, for his generous donation of the "Civil War 3D" packages, with nine views and folding viewer

Lantor for their donation of 3-D lenticular images of One World Trade Center

Image 3D for their donation of reels featuring LA area images

Mitch Walker, for his donation of a \$100 gift certificate for the winner of the Knott's Berry Farm Photo competition

Barry Rothstein, for his donation of photograph cards for the welcome packet

nVidia, for their donation of prizes for the showcase contest

Peter Wimmer, <http://www.3dvt.at>, for Full Cinema Stereoscopic Player license for unlimited use at all future NSA conventions

3D Crave, for their donation of free certificates for streaming movies

Denis Kitchen and Charles Barnard for their donation of the "Denis Kitchen's 3-D Chipboard Portfolio" collector card

David Kuntz and Carl Wilson for their images on the Image 3D souvenir disk


Patrick Bouchard, Strong-MDI, for the use of the Stereo Theatre screen

David Richardson for downloadable content

Next 3D-Con

July 17th – 23rd, 2018, Cleveland, OH. See 3d-con.com.

Next ISU Congress

August 20-26, 2019, Lübeck, Germany. See isu2019.org. 

An SSA Banquet to Remember

The SSA Banquet this year at 3D-Con in Irvine, CA, was a huge success, with a large turnout (76 attendees), an interesting program, massive prize giveaways and a good meal. A highlight of the evening was the presentation by NSA member Dr. Melody Davis from The Sage College of Albany. Her program was based on her book *Women's Views – The Narrative Stereograph in Nineteenth-Century America*, and featured interesting insights on how stereo views were marketed to women and reflected changing gender roles in the late nineteenth and early twentieth centuries. (SW Vol. 41 No. 4 page 34.) Her talk was illustrated with some wonderful projected vintage stereo card images (and thanks to Lee Pratt for saving the

day by supplying his own projector for our use at the banquet).

Another well received part of the evening was the door prize giveaway, which grew to huge proportions thanks to the generosity of several of our members. These included David Richardson, who donated several of his restored and colorized vintage Civil War stereo views

(which can be purchased from civilwarin3D.com), Rich Dubnow, who brought RetroViewers (View-Master) including redemption codes for free personal reels from image3d.com, and Steve Berezin, who supplied high end, passive (circularly polarized) 3-D glasses (available at berezin3d.com).

Plus, Lee Pratt and Andrea Shetley had stopped at PSA headquarters on their drive out to the convention and obtained giveaways from them too numerous to mention!

As I've mentioned in past columns,

I try to outdo myself each year with the SSA Banquet, and I'm not sure how I can ever top this last one. That's why it is with some sense of

relief that I now announce that I am stepping down as General Secretary of the SSA, and handing over the reins to Donna Matthews. However, Donna has already asked me to assist her with organizing and running future SSA Banquets, so I guess I'm not completely off the hook! 📷

The Society and Beyond

The Stereoscopic Society of America
and the Wider, Deeper World of Today's Stereographers

by David Kuntz

The purpose of the Stereoscopic Society of America (SSA) is to provide a means for stereo photographers to share their work with each other in a supportive and noncompetitive environment. This is primarily accomplished by means of our postal folios, which currently encompass Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. Each folio circulates by mail from member to member. When a participant receives a folio, they remove their old view which has been commented on by others, add a new image, and then make constructive comments on the other maker's photos already in the folio before sending it on to the next person.

SSA membership is free to anyone who is already an NSA member. For more information, visit our website stereoworld.org/ssa or contact SSA Membership Secretary Dan Shelley at dshelley@dddesign.com.

SSA Banquet speaker and author Dr. Melody Davis at her Trade Fair table.

(Stereo by David Kuntz)



George Rose & the Rose Stereograph Co. (Continued from page 5)

over Australia and made many tours overseas, always with his stereo camera and always aiming for perfection. His tours took him all over Europe, North Africa, Asia, North America and the Pacific. The plates and films were sent back to his Australian factory for processing and stereograph manufacture. He had a staff of about 20 full time workers and as the business expanded he established sales offices in Sydney, London and Wellington, New Zealand. His views covered subjects from at least 38 dif-

ferent countries and his views on the local scene are well known to collectors in Australia. The Commonwealth celebrations and Duke of York visit in 1901. The American Fleet visit in 1908 and of course those bush scenes in the Dandenong Ranges, Mount Buffalo and the Grampians.

Views were sold either singularly or in boxed sets. These boxes were normally coloured red, blue or green with gold lettering and housed around 36 views. Rose stereographs

were also made into sets for schools in the "Education Series" with titles such as "Industries and Productions," "Characteristic Features" and "Physiography" which were similar to the Underwood and Underwood series.

George Rose Became an expert mountain climber and hauled his stereo camera to many peaks in New Zealand, Norway and Switzerland. On the Australian scene he pioneered many of the viewpoints we

(Continued on page 25)

THE STEREO CYANOTYPE

by David A. Horine

In most antique stereoview collections, one will find images made from the silver-gelatin, albumin, and half-tone processes. With effort and some extra money, a collector can acquire photos made with less common processes, such as salt prints, ambrotypes, tintypes, and daguerreotypes. The real challenge is to find stereoviews made from obscure processes such as catalyso-types, chromatypes, chrysotypes, amphitypes, anthotypes, energiatypes, and flurotypes. Most of these rare ways of photo imaging have deficiencies that are easy to explain. For example, a lot of the old processes yielded only “one of a kind” copies. The only image was the one exposed within the camera. Also, many of the old processes were expensive, time consuming, or involved noxious chemicals. For example, photographers could get mercury poisoning by making daguerreotypes.

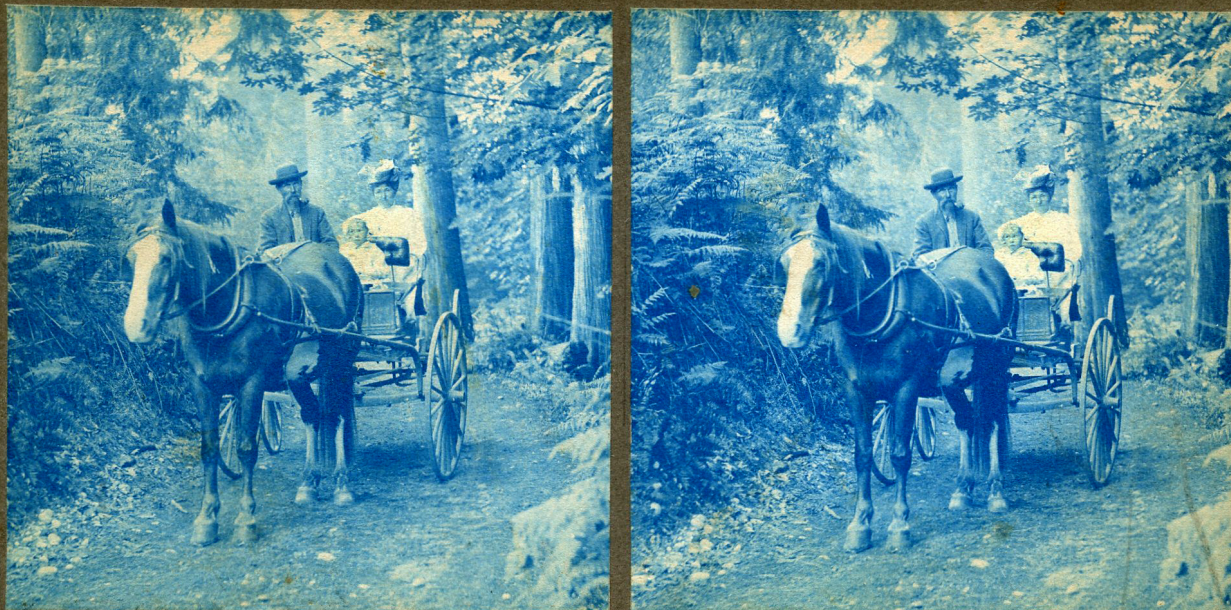
The invention of the intermediate photo negative enabled the production of multiple copies of photographic prints with oftentimes low cost imaging processes. Given the photographic negative and the inexpensive cyanotype process, it is difficult to understand why cyanotype prints are seldom found as stereoviews.

Cyanotypes are produced by an easy non-toxic process that can create both photo images and copies of line drawings. After exposure to light through a negative, development of cyanotype paper requires only a wash in water. While cyanotypes have been widely used by engineers and draftsmen for over 100 years to make “blueprint” copies, they are far less commonly used in photography. The process was invented by the British astronomer and chemist, Sir John Frederick William Herschel, as an efficient way for making copies of

his notes and calculations. He first presented his invention as a paper published by the Royal Society of London on June 16, 1842. A year later a friend of Herschel, Anna Atkins, published what is considered to be the first book illustrated with photographic images. Atkins created beautiful negative images by placing dried seaweed directly on sheets of cyanotype paper and exposing them to light. She called her pictures “photograms.” Only 17 copies of her book, “Photographs of British Algae: Cyanotype Impressions,” are known to exist and are thus very valuable. Commercial pre-coated cyanotype paper became available in the 1860s from the Parisian firm Marion et Cie. More commercial papers became available in the following years from companies such as Eastman Kodak. While commercial pre-coated cyanotype papers have been mostly used for copying technical drawings, a

.....
Amateur-made cyanotype stereoview purchased in Seattle, WA. Author's collection.





Amateur-made cyanotype "false" stereoview purchased in Seattle, WA. [Both images are from the same negative, but the cropping and mounting for a proper stereo window suggest a knowledgeable intent to simulate an actual stereograph.] Author's collection.

few famous photographers have used them for low cost and convenient proofing of their photo negatives. Eadweard Muybridge made cyanotypes for his studies of human motion, and Edward Sheriff Curtis used them for proofing his famous photographs of Native Americans.

Historically, cyanotypes and stereoviews appeared at a similar time. Nevertheless, stereoscopic cyanotypes are seldom mentioned in stereoscop-

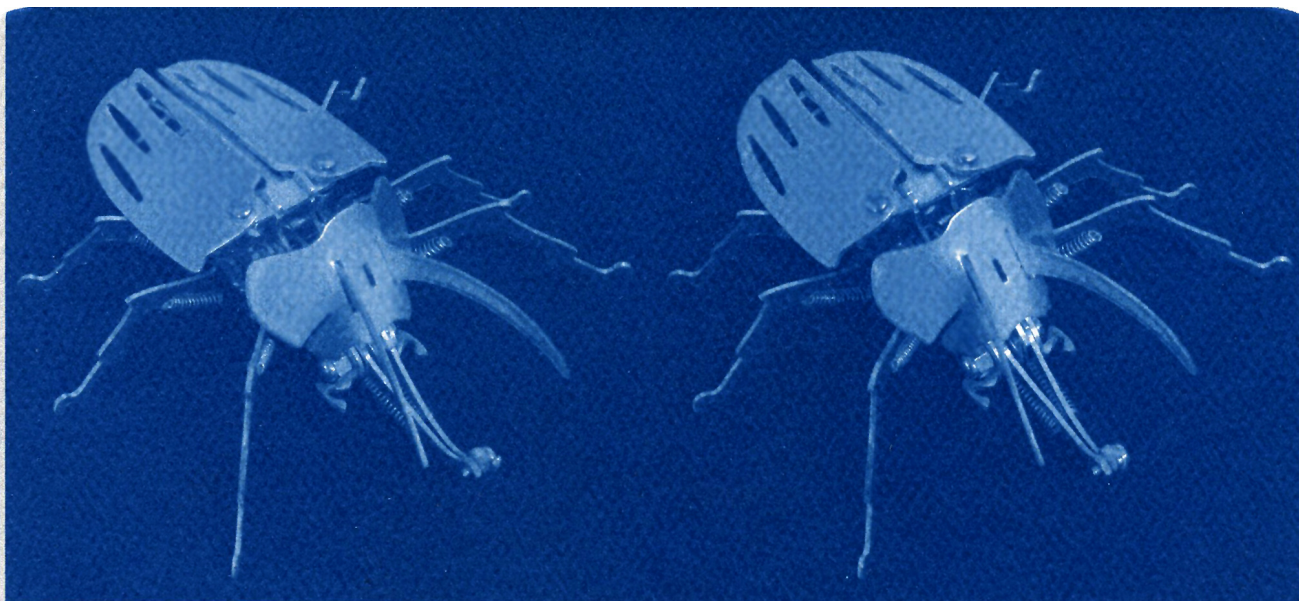
ic history. Finding old ones can be a very challenging pursuit.

A Google image library search with the words "cyanotype stereoview" produced very few examples of cyanotypes. The only one that I could find that might be from a commercial source was a close-up view of a worker bee dated September 15, 1884. It contained the printed header, "J.A. Nelson Wyandott, Kansas." No further information regarding the

provenance of this view existed on Google or in the NSA online database.^{1&2}

I interviewed Steven Travaile of Paper Moon Collectibles, a long time dealer in old photos and stereoviews in Monterey, California. He stated that he had seen a few cyanotypes during his years in business, but they always had the appearance of being amateur-made. He estimated that cyanotypes constituted less than a tenth of a percent of the many thousands of the antique photographs he has acquired.

Stereoview made by the author on cyanotype paper.



January 15, 2017



After collecting over 2000 stereoviews from antique stores, this author finally found one stereo cyanotype and three "false stereo" cyanotypes (paired 2-D prints) at stores in Seattle, Washington. The mounting, with photos pasted to both sides and the lack of any printing or attribution, suggests that they were amateur-made.

Given the relative ease with which stereoscopic cyanotypes can be made, why don't we see more of them? The most obvious explanation is their

This hyperstereo cyanotype appeared in The Unknowns column in SW Vol. 15 No. 1 but the location was never identified. (People on the street clearly moved between the sequential exposures.) It was sent in by Stereo World contributor Robert G. Wilson, who has a couple of other stereo cyanotypes in his collection.

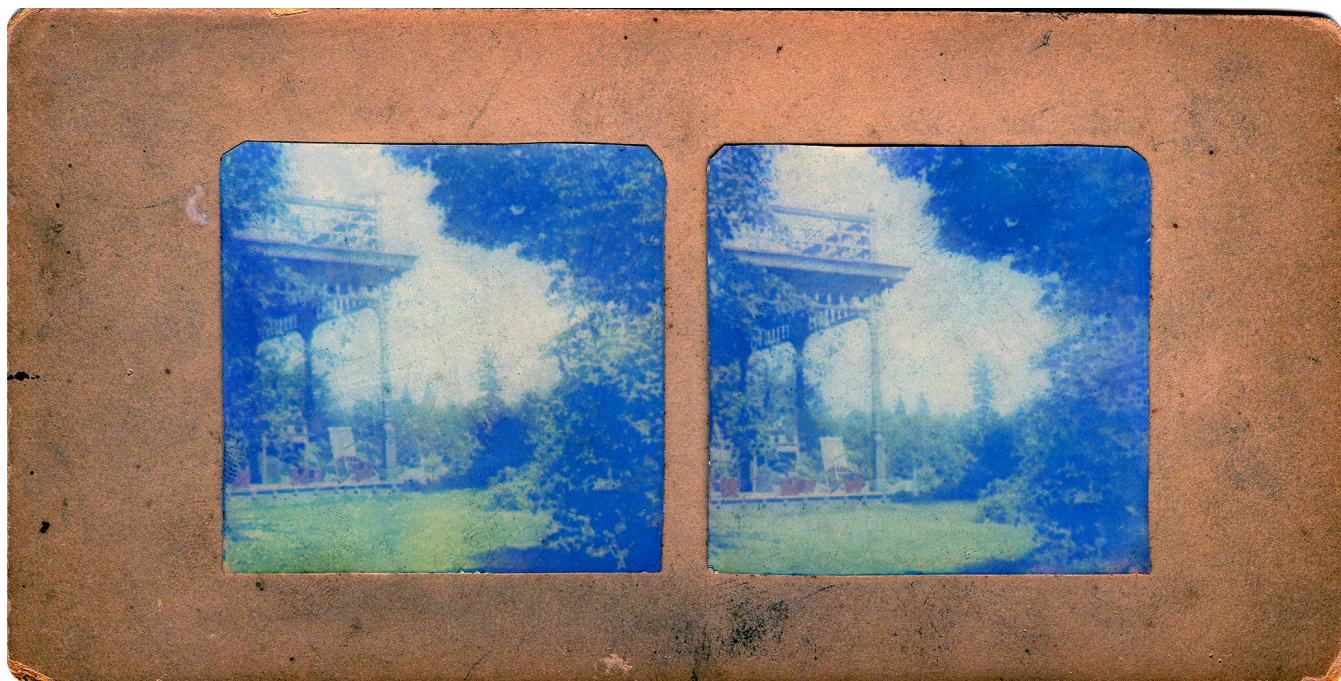
intrinsic color. In photography, black, gray, and sepia are thought to be neutral colors. Except for scenes of just sky or water, cyan is thought to be an unnatural color. This color philosophy was first published in 1889 by Peter Henry Emerson in his book, *Naturalistic photography for students of the art*. His often quoted pronouncement is that "no one but a

vandal would print a landscape in red, or in cyanotype." That statement is still generally accepted today, but, in my opinion, the cyanotype has its own kind of beauty.

I have made a number of my own stereoviews using the cyanotype process. The modern conveniences of digital photography and digital photo-printing have eliminated the historical need for a darkroom to produce negatives. My latest stere-

A group in Aberdeen, Scotland. Robert G. Wilson collection.





Unidentified amateur tinted stereo cyanotype. Robert G. Wilson collection.

overview images were made with a Nikon SLR mounted to a drawer slide to create two spaced out views. The two images were then combined in a classic stereo card format using Adobe Illustrator and Photoshop software. An excellent book on cyanotypes by Peter Mrhar³ showed me how to make contrast corrected negative images. I printed my negatives on transparent film using an ink-jet photo printer. Raw cyanotype printing material can be made by hand painting and drying chemicals onto

paper. However, I prefer to save time by purchasing precoated paper from a Web vendor. While the old masters used the sun to print their negatives, I have opted for the convenience and control of exposing my pictures through a bank of ultraviolet bulbs purchased from Home Depot.

Notes


1. stereoworld.org/wp-content/uploads/2016/03/International-Photographers.pdf

2. stereoworld.org/wp-content/uploads/2016/03/US-PHOTOGRAPHERS.pdf

3. Mrhar, Peter, *Cyanotype - Historical and Alternative Photography*, self published, 2013

References, History and Manufacture of Cyanotypes

Crawford, William, *The Keepers of Light*, Morgan & Morgan, Inc., 1979

From the Getty Conservation Institute, <http://tinyurl.com/lftuysq> 

George Rose & the Rose Stereograph Co. (Continued from page 25)

know today. His name today is commemorated in the Grampians by Rose's Gap and Rose's Creek.

At about the turn of the century the Rose Stereograph Company shifted from Windsor (Melbourne) to the nearby suburb of Armidale. When postcards became popular the business changed its emphasis to the latter but continued to produce stereographs until the First World War. In addition the company produced glass magic lantern slides in mono and stereo as well as greeting cards. In 1967 the business was moved to Glen Waverley where they employed about eleven people.

George was married twice and had two sons, Herbert and Walter by his first wife. The two sons accompanied

George on some of his tours including the tour of India for the Delhi Durbar in 1911. Occasionally you will observe them as "extras" in some of his views.

In the latter years George travelled around Australia in a specially made De Soto powered bus-caravan which served as a darkroom as well as accommodation and kitchen. A platform on the top enabled him to set up his camera with a good vantage point.

George outlived his two sons, neither of whom had married. George died of pernicious anaemia in 1942 at the age of 80 and the business was taken over by two of the employees, Messrs Cutts and Gilbert. The son of the former (Neil Cutts) now runs the

Rose Stereograph Company today in the same tradition of the Company's founder. [Editor's Note: Neil Cutts died and in later years the company was only run by Stephen Cutts]

Postcards are still the mainstay of the business but are supported by a wide range of souvenirs including tea towels, spoons and fridge magnets. [Editor's Note: All this has now stopped as the company closed in 2017.]

George Rose was without doubt the most prolific producer of stereographs in Australia with about 9000 different titles. The number of post card titles is not known but would exceed this figure. Tens of millions have been produced.

(Continued on page 29)

Howdy Doody & Stereo Realist's 70th Anniversary

by Lawrence Kaufman

Howdy Doody and 3-D are two of my passions that both really took off in the year 1947.

Howdy Doody was a well-loved puppet character who greeted thousands of kids on television beginning December 27, 1947. Howdy stayed on NBC TV until 1960. While 3-D photography dates from 100 years earlier, in May of 1947 the David White Company began selling the Stereo Realist camera, viewer and mounting equipment, all developed by a young engineer named Seton Rochwite. With a lot of marketing it sold very well and was followed by 3-D cameras and equipment from other camera manufacturers, eventually even Kodak.

Comic books were still very popular in 1953, even if the clouds of the Comics Code were starting to form. Inspired by the lines of moviegoers waiting to see *House of Wax* in April of 1953, young comic book artists Joe Kubert and Norman Maurer, with Norman's brother Leonard, developed a system for 3-D comic book art drawn on animation cells so the

art could be shifted to provide a left and right viewing angle. Kubert and Maurer were working for St. John publishing and sold publisher Archer St. John on the idea. The world's first 3-D Comic was *Mighty Mouse*. The comic book was priced at twenty-five cents, when an average comic book sold for only ten cents. The first printing of a million and a quarter copies sold out instantly when it

went on sale on July 3, 1953. *Mighty Mouse* was followed by *Tor* (which also had to be reprinted) and

The Three Stooges. Just like the 3-D cameras and 3-D films, almost every other comic book publisher soon came out with their own titles in 3-D. The gold mine went bust as soon as the market was flooded with dozens of different titles, and sales plummeted. Early in 1954 the 3-D titles stopped coming and St. John Publishing was almost bankrupt. Just as with 3-D movies there were only fifty 3-D comic book titles made available. Dell Comics was busy publishing *Howdy Doody* comic books, but they only released two 3-D comic books: *Rootie Kazootie* and

NewViews

Current Information on Stereo Today
by David Starkman & John Dennis



Just in case you didn't know it was first, St. John publishing conveniently announced on the cover of *Mighty Mouse* that it was the "WORLD'S FIRST" 3-D Comic book.

Flukey Luke. Both of these titles were done with a photo process rather than line art, and even more curious, they were titled 3-D-ell #1 Featuring *Rootie Kazootie* and 3-D-ell #3 Featuring *Flukey Luke*. There was no 3-D-ell #2.

In 1953 we also saw movie magazines, bubble gum cards and several



Howdy Doody asks to see the Tru-Vue viewer in this pair from a Tru-Vue filmstrip.



An example of effective marketing by Realist is seen in this detail from a 1952 full page magazine ad featuring John Wayne and Nancy Olson saying "Take it easy with Stereo-Realist." In 1952, you couldn't get much more "all American" than John Wayne and according to the ad, Nancy Olson was "Hollywood's Three Dimension Queen for 1952."

premiums in 3-D. This is where Howdy Doody had his 3-D connection. In 1953 Luden's offered a mail-in premium that was a large folded 3-D page with a set of eight, four-panel 3-D comic strips, which came with anaglyphic glasses. The art was by Chad Grothkopf who had been drawing the Sunday *Howdy Doody*

funny page strip and the Dell comic books. Howdy was also featured in Tru-Vue 3-D filmstrips (and later Tru-Vue cards). Tru-Vue 3-D film strips debuted at the 1933 Chicago Century of Progress Exposition, five years prior to View-Master's 1938 debut and big push at the 1939 New York World's Fair. By 1951 View-Master's owner Sawyer had purchased Tru-Vue and soon changed the filmstrips to seven-view rectangular cards. There had also been *Howdy Doody* Stori-views, which were three-dimensional color picture slides.

The *Howdy Doody* Stori-Views 3-D cards and viewer are a little more rare and a little less known, compared to Tru-Vue 3-D filmstrips, Tru-Vue cards and View-Master reels. The Stori-View viewer was a simple, small, streamlined plastic device with no moving parts, usually in red or black. The images were on small cards which could be

viewed one at a time holding the viewer up to the light, as you would a View-Master viewer. The Stori-View cards were manufactured by View-Master for Church-Craft Pictures of Saint Louis in the late 1940s and early 1950s. The images were on the same 16mm film used for View-Master reels, mounted into the single-view cards. They used Kodachrome transparency film, so the are as bright and colorful today as they were almost 70 years ago. In addition to *Howdy Doody*, there was a 24 image set from *Space Patrol*, plus animals, Bible stories, fairy tales, travel, nature and other scenic views.

Seventy years later, film is dead and so is the Stereo Realist camera, having been replaced by digital 3-D cameras, but now there are no current 3-D camera manufacturers. Since *Howdy Doody* was live and mostly predated video tape, not too many young people would know who or what *Howdy Doody* was. Luckily, thanks to 3-D movie releases in RealD theaters, most people know what 3-D is. Happy 70th Birthday Stereo Realist and *Howdy Doody*.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

A Really Deep Stein

For the 3-D collector who has everything, this may be the perfect gift, or at least a unique gag. A tip from NSA member Mark Kerns led us to the Lucha Libre Stein from the Munkstein collection of beer mugs. Covering the entire surface are anaglyphic images of aliens, werewolves, bats and lucha libre wrestlers in fairly good 3-D—certainly better than one would expect on the side of a beer stein. The ten inch tall, one liter stein comes with a custom pair of 3-D glasses and a 3-D coaster from munkstein.com/shop. If not filled with Corona or Pacifico, the stein would be perfect for Mexican hot chocolate on a cold night.



More Rarities on 3-D Blu-ray

The same 3-D Film Archive creative team behind the acclaimed 2015 *3-D Rarities* announced it will start on production of *3-D Rarities II*. The 3-D blu-ray will contain over two more hours of historic stereoscopic treasures from the 3-D Film Archive collection, and will be available in summer, 2018 from Flicker Alley. See flickeralley.com/classic-movies.

Available After November 21st from the 3-D Film Archive will be *Cease Fire*, the only 3-D feature ever filmed in a combat zone and a unique look at the Korean War using non-actor soldiers, now flawlessly restored for digital viewing. For a comprehensive article about the film see 3dfilmarchive.com/cease-fire.

Green Lake Scenery

Through the Eyes of the Lockwoods

Featuring the Gordon Hoffman Collection of Stereographic Views



By Gordon Hoffman & Bret and Kimi W. Sandleback

Green Lake Scenery Through the Eyes of the Lockwoods

by Gordon Hoffman & Bret and Kimi Sandleback, Self-published 2017, ISBN 13: 978-1544964973. Softcover, 145 pages, 8.5 x 11", 83 stereoviews plus photos. \$30 from online retailers.

Green Lake in Depth

review by John Dennis

Known as the oldest resort west of Niagara Falls, Green Lake is Wisconsin's deepest natural inland lake, with 27.5 miles of shoreline. Along this shore 140 years ago were several resorts and villages catering to the already growing tourist trade. Photographer William Lockwood was drawn to the lake in 1857,

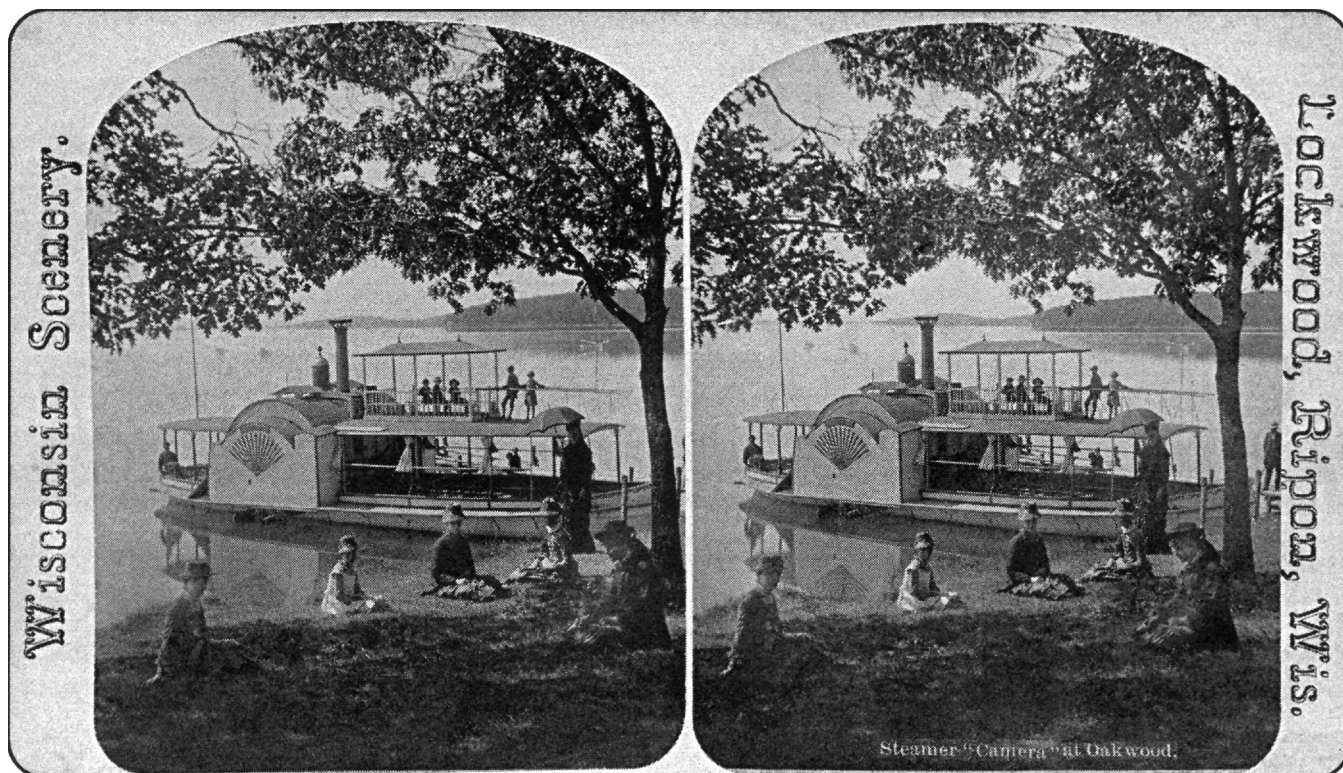
opening a studio in nearby Ripon and marrying Eunice Snyder that same year. A photographer herself, Eunice Lockwood was active in the business and the couple produced some of the earliest images of resorts, towns and scenery around the lake.

The story of this largely stereoscopic documentation is told in

Green Lake Scenery Through the Eyes of the Lockwoods by NSA member Gordon Hoffman with Bret and Kimi W. Sandleback, using stereos from Gordon Hoffman's unique Lockwood collection. Chapter by chapter, the reader is taken to the resorts, hotels and scenic spots around the seven and a half mile long lake in the late 19th century. Detailed research drawn from a multitude of historical sources is well illustrated in stereoviews and photos by the Lockwoods, including many interior views. It being a lake community, the easiest means of travel was by boat and William Lockwood invested in *that* tourist oriented business as well. Starting in 1875 he acquired three excursion steamboats, the first being the wonderfully named side-wheeler *Camera*, seen in numerous Lockwood stereoviews. (Following

(Continued on Inside Back Cover)

"Steamer 'Camera' at Oakwood." In one of several Lockwood views covering the large resort on Green Lake.



Kent Bedford contributed this issue's Unknown, a tourist vacation spot in a western canyon. It seems to be a Kodak sample view advertising Velox photo paper and the Hawkeye stereo camera. The building in this circa 1900 stereo has two signs visible: "PHOTOGRAPH TAKEN ON BURRO" and "RESTAURANT." It looks like a fun place to visit.

Answers

Notable collector John Weiler had begun to suspect the Unknowns column was never going to achieve an identification, but the view in the most recent SW issue (Vol. 43 No. 2) looked familiar, and he located his copy in the first place he looked. Sometimes finding it is the hard part!

The Unknown is part of a "Chicago and Vicinity" series and on the verso of each card is the same small paper label with the text: "THE CRIB, or Lake End of the Tunnel, where

brought to help with the purification of the water because of damage caused by the city dumping sewage into the lake. Construction of the crib began in May 1864 with miners and laborers working six days a week and 24 hours a day. The project was completed in March 1867 at a cost of \$380,784. Purified water was pumped to the Chicago Avenue Pumping Station which still stands on North Michigan Avenue. 📷

The Unknowns

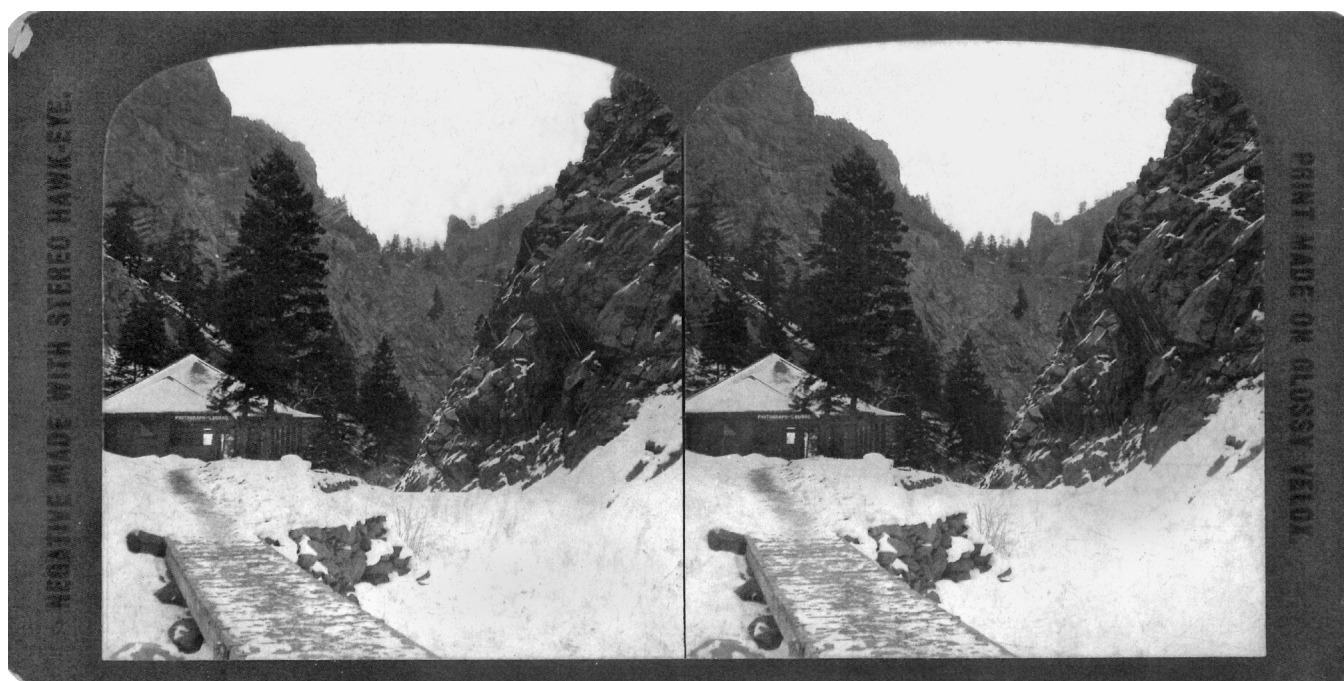
Can You Identify the Subjects of these Views?

by Russell Norton

the pure water is taken from the bottom of Lake Michigan, two miles from shore." An identical label but with different text appears on several cabinet mount Lovejoy & Foster views, suggesting they were the photographers.

The Two-Mile Crib was constructed as part of a plan by Ellis S. Ches-

Can you identify these stereos? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.



George Rose & the Rose Stereograph Co.

(Continued from page 25)

About 14,500 glass and film postcard negatives were deposited into the Latrobe library collections. Unfortunately many of the old stereo negatives were sold overseas to USA and now reside in the California Museum of Photography as part of the Keystone-Mast Collection. A few are in the hands of collectors.

See also "A Rose Show in Korea" by Norman Thorpe and Ron Blum, SW Vol. 28 No. 6 page 28. 📷



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BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <http://www.drt3d.com/SW/> or contact George Themelis at drt-3d@live.com, 440-666-4006.

Classified

Buy, Sell or Trade it Here

BACK ISSUES of *Stereo World* Magazine volume 8 (1981) to volume 37 (2012). Excellent condition. \$300 plus shipping \$70 USPS. Contact Bob Brackett at brackett3d@gmail.com or call 520-393-0102

SHACKLETON'S 1907-1909 *British Antarctic Expedition, a Journey in 3-D*, new book by NSA member Ron Blum illustrated with never before published views. Available from: South Australian Museum Bookshop shop.samuseum.sa.gov.au/en/newproducts. See the first tow of ship to the Antarctic, the first motor car in the region and the first ponies on the southern continent.

STEREOSCOPES: The First One Hundred Years by Paul Wing (1996), softcover 272 pages, 750+ illustrations. Shrink wrapped NEW! *Exclusive here* \$60 US postpaid; check with order please: Russell Norton PO Bx 1070 New Haven CT 06504 / stereoview.com

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

As one of the benefits of membership, ANSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to:
STEREO WORLD Classifieds,
5610 SE 71st, Portland, OR 97206.

(A rate sheet for display ads is available from the same address. Please send SASE.)

For Sale

VISIT www.stereoscopy.com/3d-books and have a look into the five View-Master Collector's Guides: a total of 2,164 pages of View-Master information, including 132 color pages showing old V-M ads and 1,300 V-M packet covers.

Wanted

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie@hotmail.com or call (418)440-7698.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billleette@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

COLLECTING historic stereoviews of Grover Cleveland as President and afterwards. Contact Warren at wmarchioni@gmail.com.

COMICAL STEREO view Sets in Good to Very Good Condition ed.minas409@gmail.com.

DAVID M. LEE stereoviews. Please contact lanyi@att.net.

DUHEM BROTHERS – I am compiling a list of all known stereoviews. If you would like to share your images, e-mail Carol Johnson rockdog405@yahoo.com.

HIGH QUALITY stereoscopic 3D digital photographs to license with our brand new 3D viewer for sale in UK shops this year. All subjects needed: nature; landscape; animals; cars etc. Please enquire at: lyndsay@flipscope3d.com.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

KEYSTONE VIEW SALESMAN MANUALS, circulators, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.e.gleason@gmail.com or call 951-213-1501.

Wanted

LOOKING FOR an E&H Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl7@comcast.net.

MIDDLE EAST NORTH AFRICA VIEWS: Both boxed sets and individual stereoviews in very good condition or better. Particularly interested in stereoviews by Frith, Good and Bierstadt. Email information and images to seth.thompson.arteducator@gmail.com.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, viscata@aol.com.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

PROFESSOR S.J. SEDGWICK: stereoviews on Prof. Sedgwick imprints. Stephen J. (S.J.) Sedgwick traveled West with A.J. Russell, as an assistant, in 1869. In the early 1870s he began traveling the lecture circuit with his *Illuminated Lectures - Across the Continent on the Pacific Railroad* using Magic Lantern slides produced from Russell's Union Pacific negatives. He also produced stereoviews from these negatives and sold them at his *Illuminated Lectures*. By the late 1870s he had stereoviews from regions of the West other than just the line of the Transcontinental Railroad; these were the work of photographers other than Russell; they include (but not limited to) views of Yellowstone by Joshua Crissman, plus William Bell and Timothy O'Sullivan's Wheeler Survey stereoviews. My primary interest is for research and possible publication, but may also be interested in purchasing some of these items. Interested in Sedgwick stereos produced from A.J. Russell negatives; VERY interested in any produced from other than Russell negatives. If you have any Prof. Sedgwick stereoviews, and would like to sell, or be willing to share scans / photos for research, please contact at Pavie@OikosMedia.com - or call Dan at (503) 490-9793.

REALLY WANT A DECENT DIABLERIES, but I'm cheap. Sort of. Got one to sell at a reasonable price? I'll consider all offers. I promise. Chuck Field - chuckfield2003@yahoo.com.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

SLR SHEPHERD manufactured by Rob Crockett. Mark Blum markb@redshift.com 831-521-2191.

STEREO WORLD back issues. Vol. 1, #6., Vol.2, #?s 1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgart", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.

Wanted

SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

WEST VIRGINIA views, including Harpers Ferry and surrounding area, Fairmont, Morgantown, Wheeling, Charleston and all other places in West Virginia. Tom Prall, PO Box 2474, Buckhannon, WV 26201, WVABOOKS@AOL.COM phone 304-472-1787, fax: 304-460-7188.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A way-side scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.english@web.de.

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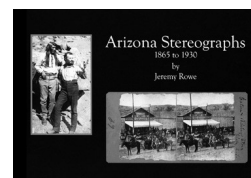
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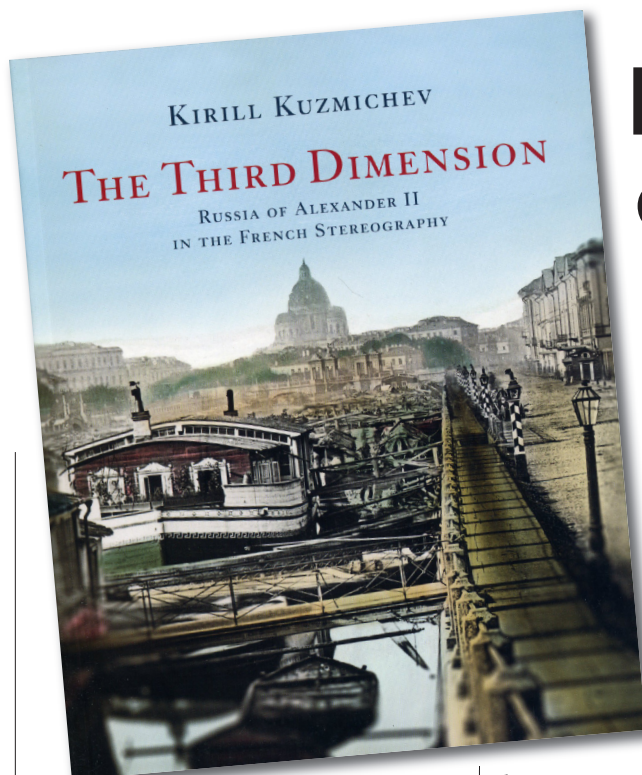
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French Stereos of Alexander II's Russia

review by John Dennis

The earliest stereographs taken in the Russian Empire may have been made by the Englishman Roger Fenton in 1852 in Kiev. The Crimean War then blocked cultural and commercial contacts with much of Europe from 1853 to 1856. By 1857, French stereogra-

phers, who had already been documenting other parts of the world from the Alps to Greece to Asia, started visiting Russia with their cameras and wet plate supplies.

The story of these pioneering French stereographers has

been extensively researched and illustrated in *The Third Dimension, Russia of Alexander II in the French Stereography* by Kirill Kuzmichev. The large format work is divided into four series, those of 1857, 1858, the 1860s and 1870, all during the reign of Alexander II. The history and extent of stereography in each series is detailed, including photographers, dates of photography and the known publishers and distributors in markets around the world.

Cities documented in the Russian Empire of the time include St. Petersburg, Moscow, Kiev, Odessa, Nizhny Novgorod, Warsaw, Krakow and Vyborg. The historical background

provided in each series features considerable detail about the cities in the views and often even more about the buildings, especially when changes happened between the 1857 or 1858 and 1870 series. Also included are corrections of mislabeled views or factual errors in titles.

The photographers, publishers and distributors discussed read like a list of the leading figures in early French photography, including Jules Couppier, Claude-Marie Ferrier, Charles Soulier, Athanase Clouzard, Alexandre Bertrand, Alexis Gaudin, Charles Gaudin, Pierre-Henri-Amand Lefort, Pierre-Ambroise Richebourg, Vincenzo (Vincent) Craveri, Moysse Leon, Isaac (Georges) Levy, Edward Livingston Wilson, John Stoddard, Charles Farrar, Jules Lachenal, Louis Favre and Adolph Block.

Jules Couppier, who the author sees as a likely photographer of the 1857 series of Russia views, is credited with some especially early and informative images. "The geographical range of the images is striking... the equipment was bulky and mis-

The Third Dimension, Russia of Alexander II in the French Stereography

by Kirill Kuzmichev, Blurb, 2017, ISBN 978-1389634680. Softcover, 205 pages, 10 x 8" 19 views, 64 photos, \$43 from online retailers.



5115 La cloche d'Ivan-Velik au Kremlin, à Moscou

Jules Couppier, "Tsar Bell in the Moscow Kremlin," 1857. Attributed to publisher Leon & Levy, this glass view reveals far more tonal detail than the rather muddy paper print version reproduced on the same page of *The Third Dimension* for comparison.

takes were expensive. Yet here we encounter a photographer who tirelessly traveled from one end of the city to the other, seeking out suitable views and climbing atop the highest points accessible, such as the Admiralty, Alexander Nevsky Cathedral, and the scaffolding on the Peter and Paul cathedral, in St. Petersburg, and the Ivan the Great Bell Tower and the Spasskaya Tower in the Kremlin in Moscow."

A slightly abridged story about Jules Couppier is included in the 1857 Series chapter. It was published by some French newspapers and magazines in 1859, and describes a Russian nobleman looking into a stereoscope in a Paris art store. The view showed his own mansion outside Moscow in such sharp detail that he could see two people in an open window. Requesting a magnifying glass, he observed that they were his wife and his best friend in a loving embrace. Requesting Couppier's address, he contacted the stereographer and purchased the 40 existing prints but told Couppier to keep the negative and make as many more as he wished. The Russian then mailed copies to his family and friends with explanations of what the views revealed.

As the author agrees, the story is probably apocryphal and/or a promotional effort for the photographer's work, but true or not it nevertheless adds a bit of spice to stereoscopic history.

Louis Favre, a photographer covered in the 1870 Series chapter, was known, along with his panoramas, for long interior exposures of palaces and churches. In one case illustrated on page 86, a ghost image of a stereo camera on a tripod can be seen in an interior view of the Armory in Moscow, probably left by accident and removed during the exposure. The author concludes, "Most likely, Favre shot with two twin-lens cameras, which, we can assume, enabled him to set up the second camera for the next shot while the first camera was taking a long exposure."

There are only 19 stereoviews reproduced in the book, as full views at six inches wide and at excellent resolution on coated stock. Among the many half stereo enlargements (plus some from tinted lantern slides) are several that would have been wonderful to see as full stereoviews. Two 1858 pierced and tinted tissue views attributed to Vincenzo Craveri which are shown via rear illumination. (By flipping between pages 37 and 49, one can see enlargements of his tissue view of St.

Basil's Cathedral in Moscow as illuminated from both front and back.) At least two other images that beg for full stereoview reproduction are the cover, "View of the Fontanka River and Trinity Cathedral" by Jules Couppier (1857) and "Panorama of the Port of Odessa" by Louis Favre (1870) which is centered on the famous steps to be immortalized in Sergei Eisenstein's 1925 *Battleship Potemkin*. (See the sequence at youtube.com/watch?v=laJ_1P-Py2k.) Eisenstein later argued for the development of stereoscopic cinema, and reproducing this image in its original 3-D format would have brought things full circle.

About half of the book's 205 pages are taken up by full catalogs for all four series, with stereo-half thumbnails next to titles and corrected titles for identification purposes. Following those pages are examples of the various mount styles and colors for paper, glass and tissue views (plus lantern slides) from the publishers referenced in the book.

Besides its clear value to anyone interested in Russian history and of course photographic and stereoscopic history, this would be a great book to slowly browse through while listening to audiobooks of Tolstoy or Gogol while sipping a cup of Russian Caravan tea. 🍵🍵

Green Lake in Depth (Continued from page 28)

the pictorial theme, his other two boats were the *Palette* and the *Easel*.)

Since they owned the boats, the Lockwoods could visit any part of the shore for photography during ideal weather and light conditions. People appearing in the views include Native Americans of the area, early settlers and their descendants, and visitors to the various resorts. Many are seen posed along the shore with the *Camera* in the background. Several photos show the Lockwood's second floor studio in Ripon, six being clear shots of the interior.

The local historical information on the resorts extends to brief biographies of their builders and owners as well as business details like number of rooms, associated structures, etc. Added to the photos and views for most of the resorts or townships are county plat maps showing the place-

ment along the lake of resort or hotel buildings, lots and their owners, docks and roads. In the case of the town of Dartford on the outlet of Green Lake, an 1878 plat map can be compared to a 1901 plat map, revealing its considerable growth. (Don't look for Dartford on Google Earth. In 1907 it became the city of Green Lake.)

Local history publications incorporating the extensive research evident in *Green Lake Scenery* are of real value to both residents and historians, but the grand assortment of photos and 83 full size stereos enhances its time travel quality and adds the stereo community to any list of potential readers. (I only wish photographers like the Lockwoods had settled in Linkville, now Klamath Falls, Oregon during the same time period to document in stereoviews the people,

communities and steamboats on Upper Klamath Lake where my grandparents and great grandparents lived.)

It's unfortunate that it wasn't possible for this self-published volume to be printed on coated stock, allowing the images to be reproduced with a finer half-tone screen to better capture the detail and tonal quality of the original views. An example of this perhaps picky wishful thinking appears in the wonderful, higher resolution view on the cover in which a woman seated in the back of a rowboat is peering into a stereoscope while the *Camera* is docked in the background at a rocky promontory called Sugar Loaf. If that's a Lockwood view in her stereoscope, this would be an early instance of product placement! 🍵🍵

